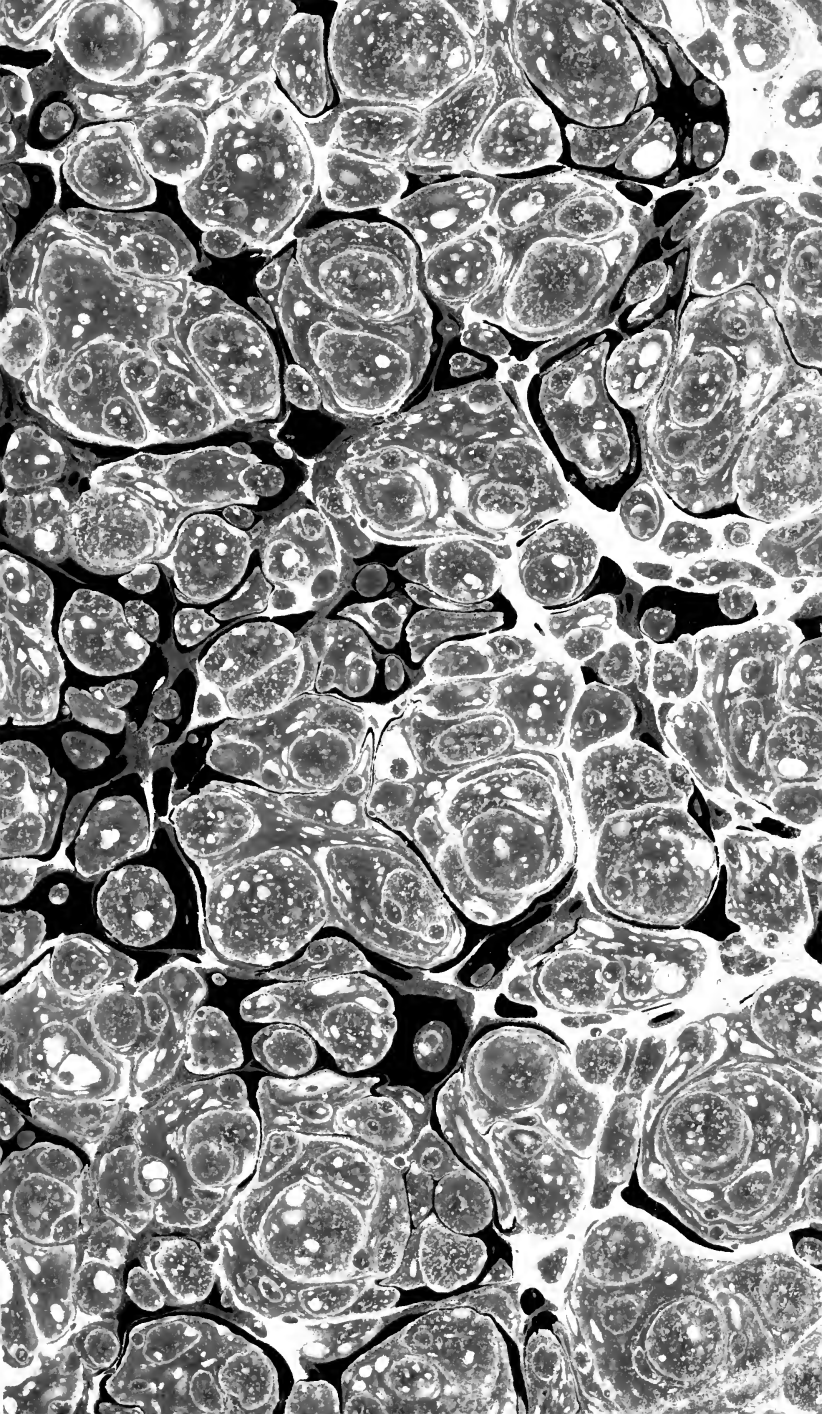


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Russ.







SKETCH  
OF THE  
*LIFE AND LITERARY CAREER*  
OF  
AUGUSTUS VON KOTZEBUE;

WITH THE  
*JOURNAL OF HIS TOUR TO PARIS,*  
AT THE CLOSE OF THE YEAR 1790.

---

WRITTEN BY HIMSELF.

---

TRANSLATED FROM THE GERMAN BY  
ANNE PLUMPTRE.

---

TO WHICH IS SUBJOINED,  
*AN APPENDIX,*  
INCLUDING  
A GENERAL ABSTRACT OF KOTZEBUE'S WORKS.

---

LONDON:  
PRINTED BY C. WHITTINGHAM,  
*Dean Street, Fetter Lane,*  
FOR H. D. SYMONDS, PATERNOSTER-ROW.

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1800.

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1800

# ADVERTISEMENT,

BY

THE TRANSLATOR.

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**SHORT** abstracts of the following *Life* have already been published in various ways, and under various forms, but with considerable mistakes and misrepresentations. One of these abstracts is accompanied by a note, stating, that many things in the original are omitted in the translation, because they would have been uninteresting to the English reader. Many things indeed are omitted, since the *Life* is compressed into scarcely more than a tythe of its original length.

If any apology for differing from this opinion be thought necessary, the present Translator offers hers in Kotzebue's own words\*: “ Should I be reproached with having intruded a collection of trifling insignificant circumstances upon the world, I will not pretend to refute the charge; I shall only observe, that according to

\* See page 109 of the *Life*.

“ my

## ADVERTISEMENT.

*“ my ideas, to those who make the human heart  
“ their study, nothing can be uninteresting which  
“ contributes towards tracing the progress of its  
“ formation.”*

*To the speculative part of mankind, the Translator trusts that this will be a sufficient apology for the publication of the present volume, since its sole object is to develope more fully to the English reader, the heart and mind of an Author whose works have obtained so high a degree of reputation in this country. To those who may take up the volume, with the expectation of finding a succession of extraordinary adventures, she has no apology to offer, sensible that they must experience disappointment. It pretends to nothing more, than to exhibiting an interesting picture of an ardent and amiable character.*

LONDON,  
MARCH 1, 1800.

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## ERRATA.

Page	Line	
19	4,	before <i>could</i> , insert <i>I</i> .
61	25,	for <i>with under</i> , read <i>here and there</i> .
95	23,	before <i>remained</i> , insert <i>might have</i> .
101	26,	for <i>had ever written</i> , read <i>ever wrote</i> .
224	19,	after <i>All such</i> , add a comma.
270	9,	for <i>thrills</i> , read <i>trills</i> .
305	25,	for <i>reurrence</i> , read <i>recurrence</i> .
321	17,	for <i>and</i> , read <i>who</i> .



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B

ridicule.

ridicule, where he really was favoured by the muse, or where he mistook a Bacchante for one of the nine.

Ye young and inexperienced, then, ye, who have as yet only dipped the ends of your staves in the honey of Parnassus, and think it must be salutary because it is sweet; pause for a moment, assemble round me and listen. I have given the reins to my pen, my heart is opened, and you shall hear equally where I was urged solely by vanity, and where I was impressed with a just sense of the true and beautiful.

Nor will I assume any particular merit for my sincerity, since there are situations in life in which it is no less easy for a man to do well than to put on his great coat, and they are commonly those in which he can saunter about the whole day unmolested in the great coat, only bending now and then to pluck a flower, not to take up his adversary's gauntlet. When shut out from the great world he lives in rural peace, and receives more pleasure from the sight of the first blossoms in May, or from discovering the first budding teeth of his infant child, than from receiving the gracious invitation from a patron, "*you will dine with me to-day.*" When content and serenity of mind expand the heart to every joy, and consequently

frequently to every virtue, and when he is surrounded only by a few beloved friends who have long learned to separate the not ignoble emotions of the heart from the mistakes of the head. These, these, are the situations that induce a man readily to acknowledge every fault he has committed, and which inspire him with confidence to come undismayed before the public; since then he hears the voice only of the candid judge who will not treat him with ridicule, nor distort his meaning, and put malicious interpretations upon the most innocent errors he confesses.

“ And where,” says Rousseau, “ shall we find  
“ the man of sense who has never said a foolish  
“ thing?—Where the honest man who has never  
“ done any thing reprehensible?—Were an exact  
“ register to be kept of every fault committed  
“ by even the most perfect among mortals, and  
“ were every other part of his character to be  
“ carefully suppressed, what opinion would the  
“ world have reason to form of such a man?”

Go on, then, ye malicious critics, ye manglers of fame by profession, what will your barking concern the happy recluse, provided he have a wife and a few friends who know and love him? Miserable hirelings! bark till you be tired, it is

not in your power to drive from his bosom that wife and those friends.

Were I, however, to assert that I write this sketch solely with the view of serving young authors, I should advance as gross a falsehood as a bookseller who should profess that in selling his books at a low rate, he has no other object but to render the purchase easy to all lovers of knowledge. No, no, my friends! he only fixes this under-price upon a few old shopkeepers, which having been long on his hands he is glad to sell at any rate; and in the same manner this sketch has been lying by in my brain for five years already, and I must now send it out into the world to make way for the reception of other things.

Indeed, to own the truth, I have one object in view in writing these pages, wholly extrinsic of all other considerations, which is, the pleasure I shall derive from the pursuit. I consider authorship as a luxury, and never in my life did I write but one book and one pamphlet that I felt to be a task. This was owing to their being undertaken entirely to please other people; consequently they were beyond comparison the worst compositions that ever came from my pen. But  
all

all my dramas, and whatever else among my numerous effusions have excelled the most in beauty and feeling, have been done for my own amusement; and the gratification I have received from the hours so spent, has repaid my toils much more richly than the profits resulting from them, or even the applause they have procured me from the public.

Let me, then, amid the wanderings of my fancy forget the snow that now lies around my window, so shall I care little how it fares with the windows of my neighbours. Yet let me deprecate the idea of any one reading my book with the impression of its being written at the setting in of the first frost, a season so uncongenial to authorship. Not that I am entering at this moment upon a hazardous chase after applause—from that heaven defend me! To the singing-bird that pecks at my window I would open it with pleasure, and who would refuse him admittance? But God forbid that I should attempt to catch him in a snare!

Come forth then, ye enchanting images of youth, though the pictures ye exhibit scarcely seem to bear any resemblance to my present self! Come forth! delude my fancy, ye beloved shadows!

dows!—ascend, ye sweet hours of infancy, as a thin vapour from the ocean of the past, and float once more before my eyes!—I stand upon the brink of the stream of time, and eagerly watch the current as it bears my flower along upon its surface. Even now I behold it glittering upon the back of a wave, for the last time ere it be plunged into the depth below, and lost for ever to my sight.

Let me catch this last glitter!—See there that boy who hangs with fixed eyes upon his mother's lips, while on a winter's evening she reads in some good book to him and his sister!—See him again making a table of his stool, and a seat of the footstep, as he eagerly feasts upon a beloved romance, while his ball and hobby-horse lie neglected in a corner!—Ah, that boy is a child no longer!

My good mother—thanks be to heaven, she still lives to witness the effusions of my gratitude!—My good mother, early left a widow, renounced many of the charms and enjoyments of life, to devote herself to the education of her children and the formation of their infant minds. She possessed a refined taste, with correct feelings and a mind well cultivated by reading, to which she

she added a rich treasure of maternal tenderness. With qualities like these she could scarcely find her toils wholly unrewarded.

She engaged tutors for my instruction, young divines, who while anxiously waiting, till in quality of their godly vocation, they should be called to the care of a flock, made me feel most heavily the weight of their shepherds' crooks. They indeed spared no pains, within the sphere of correction, to make a hopeful sheep of me. One of them was a physiognomist, another had a heart deeply transfixed with the arrows of love. The former was eternally criticising the formation of my nose, the latter employed me in conveying *billets doux* to his mistress. But the mischief done by them was always repaired by my mother. One evening spent with her, one hour's private reading in her room, was of more use to me than all the time employed in drudging at Langen's Colloquies, or in poring over Luther's long and short Catechisms. My tutors taught the parrot to prate, my mother taught the child to feel. From her I imbibed a taste for reading almost at the breast, and even when I was not more than four or five years old, books had more charms for me than a rocking-horse.

The first work from which I recollect to have received any strong impression was a collection  
of

of Tales from various languages, called *Evening Hours*, at that time a very popular book for children. It consisted of several volumes, which, seated in the manner I have before described, I used to read over and over again. In the title-page was the figure of a sleeping dog, with the motto *non omnibus dormio*. What this vignette was intended to represent I do not know; but this I know, that even to the present moment I never pass a dog asleep without thinking of the *Evening Hours*.

My favourite tale among this collection, and which called forth the first tears of sensibility I ever shed, was the story of *Romeo and Juliet*, from which Weisse took the materials for his tragedy. It affected me so deeply, that I think the preference I have ever since retained for pathetic tales, may perhaps be traced to this source, since it is certain that those things which make a strong impression upon the mind in infancy, have a considerable influence in forming the future taste.

The next work that eagerly attracted my attention was *Don Quixotte*, and though that admirable history has lately been much better translated by Bertuch, yet I will freely own that I never received half the pleasure from this improved version, as from what I read in my infancy.

A child



A child brings to his studies, as well as to his play, a stronger sensibility, with a greater aptitude to receive powerful impressions, and therefore finds in both, charms which are, in fact, rather to be ascribed to the quickness of his own feelings, than to the real attraction of the things themselves, as a leaf, though half-withered, still appears beautiful when the morning-sun shines upon it.

It is therefore that the youth, and even the man, will sometimes feel an ardent wish to read again in his maturer years, a book with which he had been transported in his infancy. He endeavours to procure it, he succeeds at last, and then wonders that he no longer finds it entertaining. “*My taste,*” he says, “*is refined.*” Ah no! but thou hast not perused it with the like sensations as formerly. A gentle touch sufficed at that time to make every nerve tremble, but now, to be affected they must be shaken. Indeed were it true that this difference is solely the effect of a more refined taste, still it were but a melancholy truth, since it only shews how much the circle of our mental enjoyments must be every moment contracting. We cannot endure to read any but works of decided superiority, we value ourselves upon this fastidiousness, and make it our pride that such only can afford us entertain-  
ment;

ment; yet we esteem the contented man who eats his homely broth with the same relish that Frederick the Second ate his Polenta. Is content, then, only a corporeal virtue?

But hold, thou renowned Don Quixotte, thou art leading me too far!—Accept my thanks for the many hours of real happiness thou hast procured me, and share them with Sancho Pança. Ye are excellent companions, and most gladly did I receive you as inmates, till the wonderful adventurer, Robinson Crusoe, thrust you out. With irresistible force did he, as a magnet, attract me towards him, as he attracts every other boy. To him I clung, as to the choicest treasure of my soul, and with him under my arm have frequently flown along the *Red-way*, as it was called, to the threshold of the stable, there undisturbed by the noise of my play-fellows to accompany him in his goat-huntings. The hour for the evening beaver struck, but I heard it not; the sun set, yet I read on till my eyes were weary with endeavouring in vain to read longer. Oh, how anxiously did I then wish that fortune might one day throw me on a desert island! How delicious did I find in idea the bread baked in the earth after Robinson's fashion, and the goat's flesh dressed in pots of my own making!

I imme-

I immediately began to search after all the adventurous Robinsons which the desire of imitation had produced in my own country, but no one was to be found that in strength, nature, and interest, approached the original. The Island of Felsenburg indeed charmed me in no slight degree; and the appearance of the spirit, rising out of the water in the form of a cloud, gave me tolerable sensations of terror. Robert Pierrot also had no inconsiderable share of my favour, and particularly in that part where he receives canonization on coming out of the cave with the skulls. But still these were nothing to my beloved Robinson: he remained the object of my dearest admiration, while I entertained a very sincere affection for his Friday, and was beguiled of many a tear by the artless transports he evinced at meeting again with his father.

An island, and particularly a desert island, were at that time like words of magic to my soul, to which were annexed a long train of the most enchanting images. Sometimes I thought within myself, Why do I learn to decline, to conjugate, to expound?—Were it not better to be instructed in such mechanical trades as I might hereafter find useful in my solitude? Since, if fate would grant my most ardent wish, in process of time I should make a voyage in a leaky ship, and be wrecked  
on

on an uninhabited coast, where I alone of all the crew being saved, should have nothing with which to build myself a house but the shattered remains of the vessel:

Who would have thought of this wish being eagerly revived, after a lapse of five-and-twenty years?—I was born with a heart susceptible of an ardent relish for society, consequently necessity alone could drive me into solitude; yet I would rather live for ever removed from the malice and vices of mankind, than be obliged daily to witness them, and detest my species. The word island still electrifies my soul as formerly, only that I no longer wish it to be uninhabited; nor at the magic sound do I now think of Robinson Crusoe, but of thee, my worthy Ungern. The island thou inhabitest, my proved, my faithful friend, shall be my last asylum; and if fate shall destroy my happiness in society for ever, thou shalt grant me a little spot where I may drop a tear unmolested over the miserable wreck.

If at any time my imagination was over-heated by the Pearl Islands, or the Island of Felsenburg, by the floating, or the flying island, my mother always contrived to select something for our evening reading, which might moderate this ardour, and make a gentler impression upon my  
too

too susceptible fancy. I was fond of Æsop's Fables, and soon also became familiarly acquainted with Gellert's fables and songs, many of which I learned by heart. Haller and Bodmer were above me; but with Gleim, Uz, and Hagedorn, I was delighted, because I could understand them perfectly, and very early in life they became objects of my imitation. Well do I remember my first attempt at writing poetry. I was scarcely six years old, and used to keep my manuscript behind the looking-glass with the rod. The poem was to be a description of rural scenery, and the images for it were ransacked from all the poets with which I was then acquainted. I well remember the two following lines, since they particularly delighted me because they skipped so prettily.

Es singet die steigende Lerche,  
Es hupfen die Schäfgen am Berge.

The lark, ascending, sings,  
The sheep skip upon the mountains.

I was not at all aware, however, that they were dactyls; and, indeed, they were the only lines of that measure in the whole poem. For many days together did I puzzle my brains to make all the other lines dance with equal agility, but in vain. The remainder of the poem was

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composed of heavy spondees, which I could not alter ; neither could I comprehend how it was possible to make verses either creep on at a foot's pace, or gallop at pleasure.

Soon after I ventured on a first essay at dramatic writing. The fable of the Milk-maid and the two Huntsmen had accidentally fallen into my hands : the favourite little opera on that story was not then in existence, or at least was unknown to me. On this subject I wrote a comedy, which filled a whole octavo page. I was indeed sensible, that to bear any resemblance to a real comedy, it ought to have been immeasurably longer ; but where was I to learn the art of spinning my thread to a proper length ?

My passion for poetry soon produced its usual effect of rendering my infant heart extremely susceptible of tender impressions. My affections were now ardently fixed upon a very amiable young woman, even then grown up, and who afterwards became my aunt. On my seventh birth-day, the 30th of May 1768, I wrote a very passionate letter addressed to this lady, upon the blank leaf of a drawing-book. I made her many tender reproaches for her cruelty, in preferring the uncle to the nephew, vowed an unalterable fidelity to her, and concluded with  
requesting

requesting permission, as the greatest of all favours, to kiss her little delicate white hand.

This circumstance I own to be in itself extremely insignificant: I only mention it on account of the consequences. My mother discovering the letter, and finding the expressions and turn of sentiment far above my years, was extremely delighted, nor could her maternal vanity forbear reading it in my presence to some visitors who were at the house. They very naturally, though to my utter confusion, laughed at it most heartily, and this gave me the first really, and deeply tormenting sensation that I ever remember to have experienced. Nor were these feelings transitory. A lasting impression was made upon my soul; and every time the letter was read again—for my mother's vanity stopped not at a single reading—this torment was renewed with ever-increasing bitterness. I used to retire to an out-house, where we kept wood, and there shed the most poignant tears of shame and disappointed ambition, till at length I secretly got the detested drawing-book out of a little green corner cupboard in which it was kept, and threw it into the fire. From this period I lost for a long time all confidence in my mother, with regard to concerns of the heart; and I mention the circumstance as a warning to parents and others engaged

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ed in education, to be extremely cautious how they conduct themselves in this respect towards children of acute feelings. Nothing can be more hazardous than to expose them, even though only in sport, to the mortification of being put to the blush.

Those who make the human heart their study, cannot but have observed how often a propensity to religious enthusiasm is the companion of such an early susceptibility to love. It was not therefore surprising, with a heart formed like mine, that excess of piety should in infancy be one of its prominent features. In truth, so strong was this passion within me, at the time of which I speak, that had it continued as I advanced in years, my mother must long ago have experienced the same happiness that fell to the lot of the mother of St. Borromeo.

No sooner had I left my bed in the morning, than hastening down into the garden, I locked myself into a place which delicacy forbids me to mention, that I might be perfectly retired and undisturbed in my devotions. There kneeling down, I poured out the effusions of my heart to my Creator, not in any regular form, but in such ejaculations as occurred at the moment, which issued from the very bottom of my soul,  
and



and were generally accompanied with tears of awe and contrition! Well do I remember how much trouble it occasioned me, to make what I thought sufficient variations in my pious orisons, as I was apprehensive lest God should be offended if there was too much similarity in them, and think that I put him off with the same things every day. It was always my opinion, that a set form of prayer from a book could not be acceptable to the Deity, because he must know already every thing that the book contained; and for this reason I had an insupportable aversion to Benjamin Schmolken's morning and evening devotions, in which I used to read every day to my mother. With true ecclesiastical self-sufficiency, therefore, did I reflect upon my hours of private prayer, in which, according to my ideas, the Almighty learned something new.

Shall I confess by what means it happened, that this early propensity to piety was extinguished in my mind? It may perhaps hardly appear credible, but it was by attendance at church. Twice every Sunday did the tutors at Weimar regularly carry their pupils thither, where they were not allowed to speak, to move a limb, or even to ogle with the painted angels upon the ceiling. The strictest silence and attention to what was going forwards was required; nay,

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more, we were expected to write down, or retain in our memories at least, the text and heads of the discourse, which, in truth, was usually a most vapid composition. In winter, this task was performed with perishing fingers' ends; and in summer, when the weather was bright and serene, with an anxious longing to be out in the open air.

How many hours of weariness and languor have I endured in the Castle Church at Weimar, till at length I fell upon an expedient for rendering them somewhat less irksome! No sooner had I caught from the preacher as much as was necessary to relate at my return home, than I stole into a retired corner of the seat, with the Weimar hymn-book, and there studied a history of the siege of Jerusalem annexed to it by way of appendix. In this I found a luxuriant repast for my imagination. The cry of the lunatic, in particular, who uttered the dreadful sounds of Woe! Woe! from the walls of Jerusalem, seemed every Sunday as I read, to echo in my ears, and made my heart trill with horror. It will easily be conceived, that since this was the only book to be had at church, I read the history over so often, that at last I could nearly repeat it by heart.

Ye parents and tutors ! if ye seek to educate your children to real piety and good morals, be careful how you weary their young minds with going to church. I could cite many fearful examples of the ill effects produced in children by the lassitude and want of employment they experience there. The siege of Jerusalem is not always at hand to relieve their languor, and the imagination being left wholly to its own devices, schemes have thus been formed which have occasioned the sounds of Woe ! Woe ! to be uttered by other mouths than the man above alluded to.

For myself, my exemplary piety was not only extinguished, but I soon became an absolute infidel. I might be about nine or ten years old, when one day I accidentally asked my tutor whether God could create another being greater and more powerful than himself ? To this enquiry, made in the simplicity of my heart, I received a high-toned and peremptory negative, whence I immediately drew the conclusion that God could not be omnipotent. This, indeed, the more I revolved it in my mind, seemed to me so much the more clear and incontrovertible, that I could by no means comprehend how the world had remained for so many centuries blind to so palpable a truth, and I valued myself not a little upon my

own acuteness in having now made the discovery. Many weeks did I cherish this self-important feeling, and even endeavoured to make proselytes among my young companions, to my ingenious hypothesis. But it carried not the same force of conviction to their minds as to mine. Some laughed at me; others would not listen to my arguments; till at length I grew weary of preaching to no effect. The flame that burned at first with so much ardour, wanting nourishment from vanity, was extinguished by degrees, and after a while nothing remained of the meteor that had so transported my senses but the pleasing impression inspired by the idea of having first learned to think for myself.

About that time, a lovely girl, between fifteen and sixteen years of age, the only child of two disconsolate parents, died at Weimar of the small-pox. She was beloved, though in silence, since he never made known his passion even to its object, by a boy who was then advancing towards the age of manhood. He was some years older than myself; but as we lived in the same house, and as I always lent a willing ear to his enamoured transports, I became, notwithstanding the difference of our ages, his confidant, and constant companion. Sometimes I accompanied him in an evening under the window of his

his suffering mistress's apartment, where we have stood patiently waiting for hours together in the rain or snow, watching in the hope of gaining some intelligence of her, though perhaps at last we could not perceive any thing but indistinct shadows, upon which to form conjectures, that were always reciprocally communicated.

Once—so fresh is the recollection in my memory, that it seems as though the event had happened but yesterday—we could distinguish pretty clearly upon the curtain, the shadow of a person with a spoon in her hand, apparently going to give some medicine to the unhappy sufferer. My companion began to weep bitterly, though in the public street; and so deeply was I affected by his situation, that my tears flowed in scarcely less abundance. It was natural enough that such a scene should make an impression upon me, too strong to be effaced by any lapse of time. The night was dark and dismal, the weather stormy. These circumstances, together with the glimmer of the lamp from the sick room, the shadow of the person with the spoon faintly seen upon the curtain, the sobs and agony of the afflicted youth, the melancholy reflection that a lovely girl, whom I had often seen skipping and dancing about in all the gaiety of health and spirits, was perhaps at that moment dying,

dying, formed a combination of images capable of setting a less ardent imagination than mine into a tempest of emotions. The effect upon me was so powerful, that when the poor girl actually died, I felt the most poignant anguish of heart, exclusive of all considerations of sympathy for her lover.

I, however, soon found a source of consolation not granted to him. I wrote an elegy upon her death; and as it was not composed with any attention to poetical rules, but was dictated solely by feeling, I succeeded far better in this attempt than in any thing I had yet produced. It was seriously suggested by some friends, that the poem ought to be printed. The bare idea of this raised such exquisite transports in my bosom, that, notwithstanding my real affection for the youth, and sorrow for the maiden, I believe, if a prayer of mine would have recalled her to life, I could not have prevailed upon myself to offer it up at the expence of this offspring of my brain. Thus did the vanity of authorship first exercise its all-powerful tyranny over me. The elegy was never printed, for what reason I do not recollect, but the applause I received from the composition would entirely have effaced my sorrow, even though the unfortunate girl had been my own beloved.

I come

I come now to that period of my life when, from the circumstances into which I was accidentally thrown, my future destiny was irrevocably decided, and I was doomed to experience all the pains and pleasures that inevitably attend the dramatic writer. The deceased player, Abbott, came with his strolling company to Weimar, and fitted up the riding-house as a theatre. Never within my memory had Weimar been visited by any players, and my curiosity was excited beyond all bounds. It will easily be imagined, then, what transports I felt when Musæus, the admirable Musæus, who had always honoured me with his particular notice, and who at that time was Governor of the Pages, came one evening, and requested my mother to let me accompany him to the play.

With a sacred awe did I enter the theatre, an awe the Castle Church was never capable of inspiring. The number of lights, the crowd assembled, the guards, the mysterious curtain, altogether raised my expectation to an unexampled pitch. The play was Klopstock's *Death of Adam*. Musæus let me stand upon the bench before him, that I might see over the heads of the other spectators. The curtain drew up: I was all eyes, all ears. Not a word, a look, or an attitude, escaped me. I was impatient if any one of the audience

audience coughed or blew his nose. I absolutely stamped with my foot upon the bench if a troublesome neighbour began to talk to Musæus, who was too complaisant not to answer him. No! alive as my heart has always been to powerful impressions, never did I experience any thing equal to the present.

I came home almost stunned with delight. I was asked, how I liked the play? Ah, my God! LIKED!—What a feeble word to describe my feelings! I wanted some new mode of expression coined on purpose to represent them: none of the old ones were sufficiently forcible. Fain would I have painted in the most vivid colours all I had seen, in hopes to make others feel it as I did, but I was only convinced of the impotence of words to accomplish my aim. I neither knew where to begin nor to end. I would have asked no greater blessing of fate, than to grant that I might be present every night at such a performance. Robinson Crusoe's Island was no longer an object of desire to me, for on that desert spot there could be no theatre. It was totally incomprehensible to my mind how people could talk of the play with so much composure, and go on calmly and quietly with their avocations as usual. According to my ideas, they ought all to have run about the streets, like the



the citizens of Abdera, crying, "*Oh thou ruler over gods and men! Mighty, mighty ABBOTT!*" Did any one ask my mother whether she intended to go that evening to the theatre, and she answered in the negative, that she was engaged to take a walk, or something of the like kind, "My God!" I thought within myself, "how is it possible that those who can do as they please, should prefer a walk to the play!"

Inexpressible, therefore, were my transports, when, not long after, a regular theatre was instituted at Weimar, under the patronage of the Duchess Amelia, that favourite of the Muses. The company was undoubtedly one of the best at that time in Germany, since the family of Seiler, Brandes, Böck, and the immortal Eckhof, were the principal performers.

Eckhof! thou great and good man, I bless thy ashes! Thou didst assist to form my heart and understanding, to awaken many a noble feeling in my bosom, and by thy wonderful performances, to enrich my reason and fancy with ideas and conceptions that could only have been inspired through such a medium. Often when I have seen thee pass by our house in a morning to rehearse, dressed in a plain coat and an uncombed periwig, with a stooping unassuming gait,

gait, how have I been astonished at reflecting that this was the same man who, in the evening when he walked the stage as a king or general, seemed born to command ! Thy representations of the human character, at those moments, were to me a school of wisdom, while by thy conduct off the stage thou didst instruct me how to separate real merit from external ostentation.

As Richard the Third, Duke Michael, Odoardo, and Father Rode, Eckhof was unrivalled. Plays were performed three nights in the week, and my obtaining permission to be present at them depended partly on my general good behaviour, partly on my particular diligence in my studies. A French governess was in those days chief arbitress of the supreme bliss of my life. With her I used to read and translate Madame de Beaumont's works, and every day had a testimonial home with me, consisting either of *bon*, *mediocre*, or the dreadful word *mal*. If the latter, adieu to all thoughts of the play for that evening, as my mother was never accessible to intreaties. How often, therefore, when Madame Louvel's pen was dipped into the ink to write the fatal word *mal*, have I taken her beautiful white hand, kissed it, and bathed it with my tears, till I could prevail on her to moderate the severity of my sentence at least into a *mediocre* !

My

My passion for the stage increased every day. As the theatre was entirely supported by the court, there was no paying for admission, but a limited number of tickets were regularly given out. Thus, on festival days, when a new piece or some grand pantomime ballet was to be performed, and the concourse of company who wished to be present was consequently unusually great, it often happened that so insignificant a personage as myself could not procure a ticket. But as my curiosity was on such occasions more strongly excited than ever, I was obliged to have recourse to stratagem for its gratification. Every avenue leading to the theatre, every corner of the house, was as well known to me as the inside of my coat-pocket, even the passages under the stage were as familiar to me, as to the man that lighted the lamps. When I was hard pressed for admittance, therefore, I used to stand at the entrance allotted to the performers, and slip in dexterously behind the guards. Then, to escape pursuit, I crept instantly under the stage, whence a little door led into the orchestra. Through this I got behind the great drum, which being somewhat elevated, completely concealed my little person, and here I could see the performance very commodiously.

Would

Would to heaven I had always shewn equal address with respect to the great drama of the world! That I had never engaged in contests with malice and envy, which stand as guards every where, but had only stolen in behind them, not venturing upon the stage myself, but remaining underneath it, or at least in the orchestra, concealed by the great drum. Happy the trimmers of the lamps, who are never clapped or hissed, and who perhaps at home, as they represent a contented family-scene, can exclaim with Greffet:

*Une éternité de gloire,*

*Vaut-elle un jour de bonheur?*

I may venture to assert, that among all the frequenters of the theatre, old or young, I was always the most attentive. I need only adduce in proof of my attention, that I could repeat the whole of Lessing's Emilia Galotti by heart, without ever having seen the book. It must however be observed, and 'tis much to the honour of the taste then prevalent in Weimar, formed under the influence of an amiable and discerning princess, that Emilia Galotti was performed very frequently, and always to full houses. The part of Odoardo was played by Eckhof, and was undoubtedly his first character. Madame

Mecour

Mecour as Emilia, Böck as the Prince, his wife as Claudia, and above all, Madame Seiler as Orfina, united to do justice to this *chef-d'œuvre* of dramatic poetry. *The Grateful Son*, by Engel, was also in my opinion wonderfully impressive, and my reigning favourite next to Emilia Galotti. I soon persuaded my young companions to engage with me in performing both these pieces at our hours of play, and I alternately undertook every character.

Nothing could equal the veneration with which I at that time regarded any actor, how moderate soever might be his professional talents. Could I but throw myself in the way of one off the stage, so as to hear him speak, I was transported in no slight degree, but if I could contrive only to speak a single word to him myself, my ecstasy exceeded all bounds, and I thought myself honoured beyond the common lot of mortals. Well do I remember how I used to go every Sunday to a person of the name of Hensel, to learn what plays were to be performed in the ensuing week, for at that time play-bills were not given out as at present. At home I made all things subservient to my theatrical mania. It was not enough for me to perform a pastoral drama occasionally on a birth-day, every new piece that fell in my way must instantly be murdered

dered by myself and my corps. At length I obtained possession of Gerstenberg's *Ugolino*, an excellent drama, and well deserving of a much higher reputation than it has hitherto obtained. I regarded it as an inestimable treasure, since, as containing but few characters, I thought it admirably adapted to our private performances. It never once occurred to me, that though the characters were few in number, every one, to have justice done it, required an actor at the very head of his profession. I undertook the part of Anselmo, and perorated it with all the fire of my ardent imagination.

I mentioned above, the grand pantomimical ballets. These were performed in a very superb style at Weimar. With transport do I now recal to remembrance the brilliant representation of *Idris* and *Zenida*, *Orpheus* and *Euridice*, *Inclé* and *Yarico*, the *Amazonians*, and many others. The latter was not the less powerfully recommended to me, from the hints for it being furnished by *Musæus*.

These ballets had the same effect upon my senses, as the regular dramas had upon my feelings, and I soon devised means for imitating them also. I made myself a little theatre, first of wax, then of paper, and at length of wood.

Those

Those among my youthful associates who could paint, were employed upon my scenery, and my mother and aunt were set to work at patching pieces of silk together, to make dresses for my puppets. They danced their solos, and pas de-deux by means of wires, and the lightning was made by *semen lycopodii* blown through a quill into the candle. Thus was every new ballet presented to the public by Messrs. Koch and Schutz speedily exhibited upon my private stage. The taste for this kind of toy soon spread among the children at Weimar, and no long period elapsed before almost every boy had his Lilliputian theatre, while my vanity was not a little flattered by being constantly applied to for instruction in the use of the diminutive machinery. Oh! condemn me not, ye wise, for dwelling so long upon these childish sports; the powerful influence they had on my future character is surely a sufficient excuse for such loquacity.

But even in the meridian of my joys, happened that dreadful fire which laid the palace at Weimar in ashes, when consequently the theatre, which was within its precinct, that ultimatum of all my wishes, of all my happiness, was demolished for ever. This tragical event took place on the very day when Diderot's *Pere de Famille* was to have been played. A feast to which I had looked forward

forward with more than common delight—delight alas, never to be realised!

The company was now dismissed, and retired to Gotha. Oh, how many a shower of bitter tears did I shed at their departure! Yes, I must once more repeat it, 'tis to the impressions made upon me during that period, that I owe the principal features of my present character\*. From a firm conviction of its utility in forming the taste and morals, I strongly recommend to all parents and tutors, if fortunately they live in the vicinity of a well regulated theatre, to carry their children and pupils very frequently to that school. A good drama is the most speedy and effectual of all mediums through which to communicate instruction to the infant heart, to awaken in it an abhorrence of vice, to impress it with a love of virtue, and to excite it to every thing great and good. The objection commonly made, that frequent attendance upon theatrical amusements tends to dissipate the minds of children, I consider as wholly futile. Never did I pursue my studies

\* J'ai toujours reconnu l'esprit des jeunes gens, au détail qu'ils faisaient d'une pièce nouvelle qu'ils venaient d'entendre; et j'ai remarqué que tous ceux qui s'en acquittaient le mieux, ont été ceux qui depuis ont acquis le plus de réputation dans leurs emplois. Tant il est vrai, qu'au fond, l'esprit des affaires, et le véritable esprit des belles lettres, est le même.

VOLTAIRE.

with



with greater assiduity, never did I make a more rapid progress in them, than when inspired by the hope of having my diligence rewarded with permission to attend the theatre in the evening: whereas, on the contrary, when this charm was lost, I sunk for awhile into a state of extreme apathy and indolence.

Should any one here exclaim with uplifted hands; “What an impious wretch! to admonish  
 “ parents against taking their children to church,  
 “ and recommend their being carried to the  
 “ play.”—I can only answer with a shrug of my  
 shoulders, “I am not responsible if the sermon  
 “ and the drama, two paths intended to lead  
 “ to the same termination, do not equally answer  
 “ the destined purpose. Whatever contributes  
 “ towards improving the morals of mankind I  
 “ regard as sacred, without considering what  
 “ appellation it may bear. Were the same  
 “ effect produced by a sermon, as by a play, I  
 “ would recommend the one as earnestly as the  
 “ other, but till I can be convinced that this is  
 “ the case, I must hold to my present opinion.  
 “ What if sermons be preached gratis? is that  
 “ a reason why they should be dull and tedious?  
 “ is that a sufficient excuse for wearying the pati-  
 “ ence of an audience?—Let me ask any man  
 “ upon his conscience, whether, if he must be  
 D “compelled

“compelled to choose between two evils, he  
“would not rather see a bad play, than hear a  
“bad sermon?”

I had been now for some time a scholar at the Gymnasium at Weimar, an institution in which there was then great room for improvement. I commenced my career in the third class, in which the pupils among other useless things were all compelled to learn Hebrew. Was it then surprising that instead of attending regularly at the school hours, I should often spend that time privately with a schoolfellow, who was educated, or perhaps I should rather say spoiled, by an over fond uncle, when we were commonly occupied in forming plans for acting plays. I remember well that we had once determined on performing *The Busy Idlers*, and had actually been employed for several days in writing out the different parts, before we perceived that it was the severest fatigue possible upon ourselves.

In the second class our studies were ordered somewhat better, though even there the pupils were employed in many things, which, to say the truth, answered no purpose but to murder time. Among others may be reckoned the making of Latin verses, which was expected of all the scholars whether they had talents for it

or not. The worthy Musæus, much against his inclination, was our tutor in this branch of learning. But if some of our time was misemployed, it must also be acknowledged that we acquired much valuable learning and knowledge at this seminary. This was indeed principally to be ascribed to the attention and judgment of the excellent man above-mentioned. By him we were exercised in writing letters, and it is well known that nobody ever excelled more in epistolary writing than Musæus. An hour in every week was besides devoted to poetry, and as this was on a Saturday, I always looked forward to that day with particular delight. The forms observed on these occasions were thus regulated.

At the appointed time Musæus came among the class, and enquired whether any scholar had a poetical composition of his own to produce, for this was very properly a perfectly voluntary thing on the part of the youth. Yet he scarcely ever failed of finding some bashful wooers of the muses, who with downcast eyes signified that they had been taking a canter upon Pegasus. The rostrum was immediately resigned to the juvenile poet, who ascended it and read his production, while the master walked up and down in silence with his hands behind him. At

the conclusion of each piece, the work was criticised by the latter, though not with the same severity as is customary among the critical corps in the world at large. When the original productions were exhausted, this class of orators were succeeded by those who had only learned by heart the works of others as exercises in declamation. But here too all was voluntary. Each individual selected for himself, or took no share whatever in the exercise, entirely at his own option. These recitations concluded, Muses here criticised the delivery, as in the former instance the composition, in both giving his reasons for every remark that he made. How much happier in this respect were we, than are the great mass of authors, whose works are commonly criticised by the world at large without any reason at all.

As when a child I would only draw my pious orisons from the sources of my own heart, so now I would not offer up to the God of poetry the effusions of others, but was always among the small number who produced their own weeds from the garden of Parnassus. To this day I have in my possession several trifles composed for these occasions, which, without incurring the censure of a too great partiality for my own offspring,

offspring, I think I might venture to assert would not be among the worst productions that usually compose the Almanacks of the Muses.

At that time ballads were much the rage. The Almanacks swarmed with terrific legends of knights and ghosts, which, as tales of horror, could not fail of exciting my warmest admiration; nor was it unnatural in my ardour of authorship, that I should be inspired with a secret ambition of rivalling them. I therefore composed a ballad in the very highest flights of the ruling taste, a part of which I have still among my papers. It contained a sumptuous banquet, and a horrible murder; a ghost appeared preaching repentance, and the obdurate sinner was at length carried away by the devil. The versification was, however, easy and correct.

On the following Saturday, I scarcely knew how to wait for the appointed hour, before I produced this master-piece. The important moment arrived—my heart palpitated—I ascended the rostrum, and read my performance with a tremulous voice—but how did my eyes sparkle, how did my bosom swell with transport, when at the conclusion Musæus said,—Oh words never to be forgotten!—" Good! very good!—from

" what

“ what Almanack did you borrow it?”—Conceive, reader, if thou canst—but no, ’tis impossible to conceive with what exultation I answered, “ It is my own writing.”

“ Indeed?” said Musæus, “ Well, well, bravo! “ go on!”—I was almost beside myself, and would not have parted with the feelings of that moment to purchase a kingdom. With cheeks glowing with delight I returned to my seat, and as I observed that the eyes of all my school-fellows were fixed upon me, I concealed my face, with ostentatious modesty, in the blue cloak which all the scholars were obliged to wear.

From that moment, I considered myself as really a poet. Musæus had said BRAVO! Musæus could think that the ballad was taken from an Almanack—a species of publication for which at that time I entertained a very high respect—who then could question my claim to be considered as a son of the Muses?—I had now proceeded in my career, and against every Saturday composed something new, but as it appeared to me that nothing could possibly equal my ballad, I contentedly reposed under my laurels, only gratifying my childish vanity by always carrying the beloved babe in my pocket, that no opportunity  
of

of spreading its fame might be lost by its not being at hand when I met with any one so good-natured as to request the perusal of it.

Happily for me, Musæus understood as well how to check conceit, as to encourage genius. Some months after, when the time was approaching at which both tutors and pupils were to make an exhibition of their talents at a public examination before a numerous audience, Musæus wishing the examiners to be presented with some specimens of the scholars' progress in composition, desired those whom he thought capable of it, to recite poems of their own writing. When it came to my turn, and he asked me what I should produce upon the occasion, I answered without hesitation and with perfect self-satisfaction, "my ballad."

"Your ballad," he replied, "what ballad?"

"The same that Mr. Professor was pleased to commend so highly some months ago," I returned, with a confidence and self-sufficiency that Mr. Professor could not endure.

"Pshaw!" he replied, "away with the silly thing which I had long ago forgotten. No,  
"no."

“ no, pray let us have something new, something worth hearing.”

I was thunderstruck. The mighty fabric of vanity erected in my bosom was overthrown in an instant, and Shame stood weeping over the ruins. What was to be done?—I must cast off the laurel-wreath beneath which I had so long contentedly flumbered, and which I now first discovered to be withered, and endeavour to deserve a fresh crown.

Piqued as I was, however, I roused all my energies, resolving to do something that should not disgrace my former attainments. I selected from *Miller's Moral Pictures* the story of the Unnatural Son, who kept his father in confinement, of which the following is an abstract. A prodigal was once celebrating a grand festival at his castle, when one of the guests, for want of room, was lodged at night in a remote apartment at the end of a long and solitary passage. At midnight the chamber-door opened, and a wretched, wan, meagre figure, loaded with chains, tottered in. He went up to the chimney, and scraping together the few remaining embers, sat down to warm his trembling hands. The guest astonished, started up in his bed, and examining  
this



this spirit, as at first he was almost inclined to think it, soon recognized the features of his old friend, the father of his then host. Through the universal bustle in the house, his guards had not watched him with their usual care, and thus he had gotten loose, and was strolling about that part of the castle. This dreadful, but alas! true story, I put into verse, and once more gained great applause from my tutor,

Out of the school-hours I also enjoyed the instruction of that worthy man in many very important matters. From these private lectures I derived much more advantage than from the public ones, since they were devoted solely to forming my taste and morals. By them I learned thoroughly to know and value the excellent heart, and amiable domestic virtues of my instructor, and from valuing was insensibly led to imitate them. Daily did my affectionate esteem for him increase, although he was sometimes pretty severe with me. I cannot here forbear relating an anecdote, partly because it shews his strong propensity to satire even in the punishment of those under his tuition, and partly because I think that the more I speak of Musæus, the more entertaining and valuable I shall make my sketch.

I had

I had been guilty of some boyish piece of mischief, I do not now recollect what, and my mother, who shrunk from punishing me herself, gave me an Uriah's letter to Musæus, requesting that he would inflict on me such correction as he judged proportionate to the offence. He read the letter, represented my transgression to me very calmly, though very forcibly, and then ordered a stick to be brought from the wood-house. The stick was brought—it was a willow staff which had grown somewhat crooked. He looked at it with a smile, took me by the arm, gave me several smart strokes over the back and shoulders, and then very coolly, and with an air of the utmost politeness, begged my pardon for having used a crooked weapon.

This piece of banter wounded me much more deeply than the severest chastisement. I never forgot it, and reminding him of the circumstance some years after, we laughed at it together very heartily. I must however observe, and Musæus himself acknowledged the same thing, that this is a very improper mode of correction for any tutor to practise. Nothing is so exasperating to the young mind as sarcasm, nor does any thing weaken the force of chastisement like its being accompanied with insult. For myself I must confess, that my bosom was for many weeks im-  
pressed

pressed with a strong feeling of resentment at this humiliation, nor perhaps had it easily been got over, had I not been so long accustomed to love and respect Musæus, that I scarcely knew how to regard him with other sensations; and a few words of encouragement to my talents, which from his mouth I always considered as invaluable, shortly after finally sealed his pardon.

While I was in the second class, I made another effort at dramatic writing. I selected Cataline's Conspiracy as my subject, and composed on it a tragedy of five acts, which filled at least half a quire of paper. When it was finished, I applied to a school-fellow of the name of Hügel, who was grown up, and was considered by the whole class as a great genius, with profound humility requesting him to read my production, and subjoin his remarks upon it at the end. This he did, and passed his sentence in the following words: "Very well, only a man cannot address one whom he calls my Lord, as  
" THOU \*?"

In a moment the respect I had entertained for this sublime genius, as he was called,

\* To address a person of rank in Germany as THOU is considered as a very flagrant violation of propriety. The proper mode of address is in the third person plural. TRANSLATOR.  
vanished,

vanished, and was degraded into compassion. From the pieces I had seen performed, founded upon Grecian and Roman stories, I knew perfectly well that it was not only admissible, but even customary, among those nations to address all persons, how exalted soever their stations, in the style I had used, and I therefore settled the matter to my own entire satisfaction, that since the great Hügel could not find any other fault with my tragedy, it was consequently faultless. Had Eckhof been then at Weimar, I verily believe my vanity had even led me with great humility to offer him the piece for representation, and humbly to request that he would himself undertake the part of Cicero.

My happiest efforts were commonly small poems, in which feeling was the predominant feature, and even now I recollect with a soft and soothing pleasure, some verses I once made, upon my excellent mother's birth-day. Our music-master set them, my sister was to sing them to her harpsichord, I accompanying her with my flute, and our master with the bass. All this was arranged, the performance rehearsed in private, and on the morning of the appointed day we surprised my mother with our little cantata. Happy the man who can boast like scenes of love and innocence stored up in his memory! They are

the medicines preserved in a small chest which may remain long unopened, but when the soul is in a state of suffering, we apply to the precious drops, and find them a salutary balsam.

In that tender age when the mind, like a young tree, bends with every blast, whatever it produces is mere imitation. I am convinced indeed, that original ideas are scarcely to be expected from any man before he arrives at the age of maturity. For myself I can safely say, that all the productions of my early years were composed on hints taken from others, commonly from the last thing I had read.

At that time the dramas of Brandes were in considerable repute, for amid the barren waste of our dramatic literature it was consoling to meet with a single flower, even though no more than a pale violet. I wrote a comedy, which I called, *All's Well that Ends Well*, and which, unless I deceive myself, strongly, resembled the *Count von Olsbach*. Madame Wattel, one of my principal characters, was formed on the exact model of Madame Wandel. Goethe was then a frequent visitor at our house. He heard of my comedy, and was so condescending, or so polite, as to desire to read it. This gave my mother infinite delight, and perhaps the pleasing  
her

her was his principal view in making the request. Never have I since heard or seen any thing of it, but it must have been no small tax upon his patience if he ever wasted any time in reading it.

This extraordinary man was however always extremely kind to me in my boyish years. He used to permit me to make snares for birds in his garden, as I was a no less ardent sportsman than poet. When I went thither by six in the morning, or indeed sometimes earlier, to see whether I had caught a fieldfare or a redbreast, he would come and talk to me with great affability, and exhort me to diligence in my studies. He perhaps has long ago forgotten so trifling a circumstance, but I can never forget it, since every word that fell from his lips was, in my opinion, deserving of the deepest attention, and made a much stronger impression upon me than all the common place admonitions of the mass of my school-preceptors.

Goethe had at that time just written his charming little dramatic piece, *The Brethren*. It was performed at a private theatre at Weimar, he himself playing William, and my sister, Mariana, while to me—yes, to me, was allotted the important part of the Postillion. My readers may easily imagine with what exultation I trod the stage,

stage, for the first time, before the mighty public itself. I enquired of every body I saw, whether or not I had done justice to my character?—The ungrateful wretches! they scarcely remembered the appearance of such an insignificant being as the Postillion.

It was about that period that I first read Goethe's Werther. I cannot find words to describe the overpowering emotions excited in my soul by this wonderful, philosophical romance. From that moment I conceived so enthusiastic an attachment to its author, that at his request I would even readily have run my hands into the fire to seek for his lost shoe-buckle.

Another poet, whose works are replete with passion and animation, was also our frequent guest. This was Klinger. To a fine and manly figure, he united a certain honesty and ardour of temper that charmed me irresistibly. With him and Musæus I once made a pedestrian excursion to Gotha, to which I always recur with the greatest pleasure. This early and constant intercourse with such illustrious characters afforded opportunities for cultivating what talents I possessed, of which I should have been highly culpable not to have availed myself, for giving them all the polish the foundation would admit.

They

They were advantages indeed of which few young authors can ever boast.

I was now removed into the highest class, in which the deceased Heinse first inspired me with a taste for the Latin language. In the other classes I had regarded the acquisition of this branch of learning as so much an affair of mere mechanism, that it was impossible it should communicate any pleasure to the mind. But in their leisure hours Heinse used to read Terence with the pupils; and in so masterly a manner, that no particle of the true attic poignancy was lost. This alone, of all our studies in the first class, afforded me any entertainment. The miserable logic we learned from an old scholastic; the dull lectures on Zopf's dry Universal History, and many other things taught in the school-hours, gave me such an inveterate nausea, that I scarcely did any thing all the time but silyly read romances beneath my cloak.

At length the day arrived in which I was to become a student of the great Academy at Jena. I was indeed scarcely sixteen years old when removed thither. For a while I was only a half scholar, since I did not attend at the college-meals. The study of the dead and living languages was my principal object during the first year. The high



high idea of the Latin tongue which I had conceived on becoming acquainted with Terence, was considerably increased as I proceeded in my studies at Jena. Weideberg, at that time one of the assistants there, but now professor at Helmstadt, read lectures in Horace for an hour immediately after dinner. I cannot say that this time was selected with particular judgment, since, in the summer months especially, nothing less than the high entertainment we received from the lectures could have prevented our frequently taking a nap. Weideberg entered with true philosophical taste into the spirit of the poet, and separated with the nicest discrimination the beauty of the thoughts from that of the diction.

With the French language I had been a dabbler from my childhood, but in Jena I made great proficiency in it. Boulet, the worthy old Boulet, was no common teacher of languages. Perfectly acquainted with the best authors of his century, from which he always extracted the finest passages, no one knew so well as himself how to introduce them in an appropriate manner. He had besides a most admirable talent at seasoning his instructions with wit and humour, and the happy turn of his thoughts was inexhaustible. My decided preference for the French language and French authors was acquired entirely from him. For, however

E

strange

strange the confession may appear from one who is not only himself a German, but even a German writer ; yet I must own, that in the department of the Belles-Lettres, and particularly in the easy and concise manner in which their historical and philosophical works are written, I think we are far behind the French. This perhaps is principally to be ascribed to the heaviness and harshness of our language.

Yet it appears now extremely probable, that their revolution may make such a stagnation in literature, that time may be allowed us to get the start of them even in these departments, and that before France shall again produce such historians and philosophers as have been nurtured in her bosom, we may boast more than one Schiller in the former line, more than one Garve in the latter. Italian I learned of Signor Valenti, and under his tuition first became acquainted with Ariosto.

Nor did my love for the drama remain entirely without gratification at Jena. At the time of my arrival I found a private theatre just instituted among the students there, and it very naturally became a primary object of my effort to procure admission as a member of it. The young ladies of the Academics always declined

declined performing among us at this theatre. In this I must confess that I think they were right, though the necessity that hence arose of dressing young lads in women's clothes, was very disadvantageous to the performance. Notwithstanding they might be yet without beards, and scarcely have attained to the manly countenance, it was impossible but that they must make very awkward figures in this change of garment and character. On account of my youth, women's characters were frequently allotted to me, and I cannot now recollect without laughing, having been dressed in a large hoop to play Madame von Schmerling, in Grossmann's, *Not more than Six Dishes*. Many a swain have I had kneeling at my feet, as I supported the character of many a young and tender damsel.

Besides all my other pursuits, I still continued to forge rhymes, which I dignified with the name of poetry, and it so happened that within the first twelve months of my academical career, I met both with encouragement and humiliation in the progress of my Parnassian flights. The latter arose from my propensity to imitation not being yet extinguished.

Having for some time applied myself closely to studying Wieland's style of poetry, I began

to think that since his verses were so smooth and easy to read, they must consequently be very easy to compose. I therefore wrote *A Winter's Tale* in two days, transcribed it over fair on the third, and on the fourth dispatched it by the post to Wieland, with an ostentatiously modest letter, soliciting with great confidence a place for my offspring in the German Mercury.

It may easily be supposed that Wieland had concerns upon his hands of much greater importance than the answering of my letter. I was not indeed perfectly satisfied at its remaining unanswered, but was, however, willing to pardon this negligence, provided I should see my production in print; a satisfaction I had not the smallest doubt of receiving. Every month therefore I expected the appearance of the Mercury, with excess of impatience, and eagerly ran over the list of its contents, assured of finding my *Winter's Tale*. In the first month I consoled myself for my disappointed hopes, by the conviction that Wieland had only postponed the insertion of my production from a superabundance of materials. But when, first a quarter, then half a year, passed on, and still no tale appeared, I was vain and absurd enough to persuade myself for a moment, that Wieland through envy wished to suppress my growing talents.

I do

I do not attempt to veil my weakness. I hold ye up a mirror, ye poetasters, in which to view yourselves!—Two years after, when my reason was somewhat more matured, I sent Wieland another poem, called *Ralph and Guido*, accompanied by a really modest anonymous letter. My humility [was then rewarded by the pleasure of seeing my offspring inserted in the very next number.

But, as I hinted above, at the same time that my pride was so mortified with regard to my *Winter's Tale*, another circumstance happened, which gave me great encouragement, and almost effaced the chagrin of my disappointment in the former instance. A student of the name of Gether was drowned bathing in the Saale, and the extreme affliction into which his intimate friend Schuettdorf was plunged by his untimely fate, excited universal compassion. Without being acquainted with either of the parties, I wrote some verses upon this affecting subject, which were printed by Schuettdorf himself, and set to music by a composer of great taste, of the name of Reinhard.

Of three poems occasioned by this melancholy catastrophe, I was flattered with the assurance that mine was indisputably the best. This preference,

ference, united with the inexpressible pleasure derived from seeing myself for the first time in print, was quite sufficient to expunge all humiliating recollections, and I became more ardently devoted to the muses than ever.

The first year of my stay at Jena was just expired, when my sister married and settled at Duisburg upon the Rhine. From affection to her, and that she might not be immediately separated from all her friends and relations, I accompanied her home, promising at the same time to spend a year at this duodecimo university. The journey to Duisburg furnished my imagination with a great variety of new images; since, in the course of it, I saw the celebrated town of Cassel, enriched by so many works of art, Frankfort on the Maine, and above all, the glorious scenery that nature presents along the banks of the Rhine from the place where we entered our yacht till we arrived at Cologne. Whoever wishes to make an experiment upon himself, whether or not he has any turn for poetry, must take this journey, and if he do not in the course of it find the poetical vein irresistibly burst forth, he may give up the point at once.

I cannot forbear here inserting a humorous anecdote that occurred in the course of our peregrina-

peregrinations. At Cassel we happened accidentally to lodge in the same hotel with Abbott the player, who had formerly been almost the god of my idolatry at Weimar, and who now carried on his profession in the first-mentioned town. The respect I had then conceived for his person was not by any means extinguished, and the moment I espied him at the *table d'hôte*, I was all attention, nor could think any more of eating or drinking.

On that day *Ariadné of Naxos* was to be performed. He was talking of it at table, and regretting the smallness of his stage and scantiness of the decorations; in particular he complained heavily of the want of a fun. But suddenly turning to my sister, who was scarcely less attentive to him than myself, this Theseus, whose head was already "silvered o'er with age," said, with all the gallantry of a knight-errant in the good old days of chivalry, "But if you, Madam, would be so obliging as to stand in the back ground, we should have no occasion for any other fun."

It was enough. At so ridiculous a hyperbole my profound respect vanished in a moment as with the stroke of an enchanter's rod. I looked at him earnestly, smiled, and returned to eating my dinner with an excellent appetite.

One

One of my first anxieties at Duisburg was to institute a private theatre. I did not experience much difficulty in collecting together a number of young men, all perfectly ready to strut their hours as kings, as heroes, as generals. A more arduous task was to find a place suited to our representations. This little town, as is very commonly the case with little towns, was enveloped by a thick cloud of prejudices. The few who possessed taste had no room large enough to answer our purpose, and those who had rooms would not suffer them to undergo such profanation.

In this distress, from whom will it be supposed we received assistance?—But that would never be guessed. It was even from the venerable fathers of the convent of the Minorets. With the utmost courtesy and politeness they offered us the use of their cloister, attended at our rehearsals, laughed at our jokes, and related with no small pleasure how they themselves had formerly played scripture-stories. Indeed, truth obliges me to confess, that in general among the catholic shepherds of souls, I have found less ecclesiastical bigotry, than among the pastors of the Protestant Church. The moment that the *benedicat tibi Dominus* is pronounced over the latter, they seem to consider themselves as beings  
of



of a superior order ; the former never forget that they are men ; and if, in matters of faith, they are somewhat intolerant, they certainly practise much more forbearance towards the frailties of human nature. Hell is indeed equally their bugbear for frightening their deluded fellow-creatures, but with them there is still some hope of escaping from it ; whereas, with the Protestant, 'tis once there, and always there. In short, whoever is condemned to fall into the hands of a priest, will stand a much better chance with a monk than with a superintendant.

In the cloister of the Minorets' Convent, to the astonishment, the delight, and the scandal of the Duisburg public, we performed the play of *The Rivals*. Since the creation of the world, never probably was the cloister of a convent so profaned ; and whoever had seen such a place crowded with females dressed in their best attire, might well have asked himself, " Where am I?—Is this a dream, or am I really within monastic walls?"

The most ridiculous part of the story was, that for want of a sufficient number of performers, I played two characters—no less than Julia, and the

the young squire Ackerland \*. Wherever these two were to appear together, I providently made such alterations as would adapt it to my purpose; and in the Damsel's character I wore the dress of an Amazon, so contrived, as that it could be changed in an instant when I was to make my appearance as the clownish Squire. After these and the like fashions did I compel every difficulty to vanish before my theatrical rage.

But still, in writing, my mind did not emit one spark of originality. A romance, which I began at Duisburg, was the exact counterpart of *Sophy's Journey from Memel to Saxony*. No more than four sheets of this were ever completed. Two other productions I did finish, but only to receive two new mortifications. The first was a comedy called *The Ring; or, Avarice is the Root of all Evil*; founded, as usual, upon an old and worn out story. A young woman, supposed to be dead, was, by desire of her lover, buried with a valuable ring he had presented to her, upon her finger, which, in the night, the ghostly

\* Probably this was Sheridan's admirable comedy of the Rivals, and a mistake is here made in calling the character Ackerland instead of Acres. Or perhaps the name may be altered in the German translation.—TRANSLATOR.

father

father comes to take away, when she awakes, to his no small astonishment and confusion.

This piece I had the assurance to send to Schröder, who returned it with a very polite letter of rejection, which I received even at the moment that I was meditating in triumphant exultation on the vast honours that awaited me upon its performance. I railed unmercifully at Schröder, for not understanding his own interest better; and, in the warmth of my indignation, quarrelled with the ungrateful dramatic muse, whom I resolved to forswear for ever. To console myself, I immediately wrote a romance of eight or ten sheets, which, in my own opinion, was no way inferior to Werther. The story was, indeed, much more horrible, since the hero threw himself from a rock, and was dashed in pieces.

... Weigand, at Leipstick, was at that time principal *accoucheur* to all the fashionable romances, and to him therefore was my offspring sent for his decision upon its merits. For some time I hastened anxiously twice in the week to the Post, in hopes of receiving tidings of my darling. At last came a letter, and a letter only, by which it was plain that my manuscript was not returned, and I instantly concluded for certain, that

that it was already consigned to the press. Think, then, with what humiliation and confusion, on opening the letter, I read that Mr. Weigand was amply supplied with such articles for several fairs to come, and that my manuscript should be at my service, whenever I would have the goodness to pay the postage.

This latter clause was added, because, in full confidence of the value of my merchandize, I had sent the parcel unfranked, meaning the carriage to be deducted from the profits of the work. He doubtless supposed, that here he had me secure, and that from paternal affection I should readily pay whatever was necessary for the release of my child. But he was terribly mistaken. What? should my hero not merely throw himself from a rock for nothing, but must I even pay for it?—No: this was too much!—this was a humiliation not to be endured!

I cannot deny, but that I had been very glad to have my manuscript again in my own possession, since I had no other copy of it. Like a true genius, I had sent it to seek its fortune as it was first written off, without a single correction or emendation; for I thought the public sufficiently honoured by receiving any thing from my  
pen,

pen, no matter how hurried or incorrect the production—a species of arrogance and impertinence to which puerile authors are too much addicted. But 'tis well known, that we sons of the Muses are seldom overstocked with money; and, added therefore to my indignant feelings on the subject, I thought it more prudent, with regard to my pocket, to leave the precious treasure in pawn: and there, perhaps, it lies at this moment, unless Mr. Weigand, to indemnify himself as far as possible for the postage, may have sold it to the pastry-cook for baking tarts. If such has been its fate, I can only regret that I have not partaken of the tarts myself.

In the year 1779, I returned to Jena, and applied myself with tolerable diligence to studying the law. The old H——, who entertained his audience with ribaldry; the dry S——, who never in his life produced but two jokes, which he was continually repeating, and at which nobody laughed but himself; the prosing tasteless W——; and the worthy, but uncouth, Sch——, were my preceptors. I attended lectures on history from Müller, who could not utter a period without introducing the words *with under*, no manner whether they had any business there or not. Logic and metaphysics I studied with

Coun-

Counsellor Ulric\*, who had then no competitor in this department; and I continued to improve myself in languages under Boulet and Valenti. My leisure hours were devoted heart and soul to the private theatre.

About that time, I produced a tragedy, called *Charlotte Frank*, which, miserable as it was, would probably in these days have drawn upon me the honour of persecution. The story was of a Prince, who in hunting, accidentally saw the daughter of a country-clergyman, and instantly fell in love with her. He contrived to carry her off; but she being also beloved by another young man of a fiery and impetuous disposition, the Prince was ultimately shot by the despairing lover. One of the characters was a sort of Marinelli, a hanger-on of the Prince's, and in costume a very miserable copy of a captain of hussars. The country-clergyman was a no less miserable imitation of Odoardo.

Be that as it may, I succeeded in persuading our company to perform my drama, and Wolf, the deceased chapel-master, was so obliging as

\* This does not mean a counsellor, according to the idea of the word in England, but an Aulic Counsellor, a mere title of honour conferred very lavishly in Germany.—TRANSLATOR.

to compose a very fine Adagio for it. This was played while the hero of the piece was at his prayers, and was by far the best thing in the whole performance. I myself personated the Prince; but alas! when at last I ought to have been shot, the pistol missed fire. Against this emergency, however, my murderer was prepared, as he had armed himself also with a dagger; but I was so eager to die, that I fell at sight of the pistol before I had time to perceive the disaster. The hero, however, threw himself upon my prematurely dead body, and equally resolved to kill, as I was to die, gave me several desperate stabs with the dagger. The curtain dropped, and the audience were very sparing of their applause.

Soon after, I ventured upon a comedy, which I called *Wives à-la-mode*. This succeeded much better than my tragedy; and, if I am not mistaken, contained some strokes of genuine comic humour. Several anecdotes of the town were covertly interspersed in it, and these obtained the piece more applause than perhaps it deserved.

This success was but too grateful to farcastic youth, and fatally contributed towards confirming me in an unfortunate propensity I always had to satire. I have rarely, however, suffered myself

myself to indulge in this species of writing, and I can truly say, that when I have, it has never been to gratify spleen or ill-nature. Yet, since I arrived at years of maturity, it has been the cause of embittering many hours of my life. Satire is like the sting of a bee, the stinger thinks no more of it after it be past, but he leaves his weapon behind, which rankles probably for ever within the breast of the wounded person.

Take warning then from me, ye, who are entering on the career of authorship, and shun this dangerous path. A malicious audience, it is true, will smile upon you on all sides, while perhaps at the same moment they are aiming the heaviest strokes against you in secret. And should this sketch have the happy effect of deterring but one person from falling into so delusive a snare, I am content—my trouble is amply repaid.

I must not here omit mentioning a poetical club, instituted by myself and some of my friends; from which, besides its affording us many very pleasant hours, we derived much real advantage. We met occasionally to read together little pieces of our own production. These were afterwards sent round to all the members  
for



for their several remarks, which were discussed at the next meeting. After some time, our institution received a very great accession from the Aulic Counsellor Schutz being prevailed upon to become our president. It may easily be supposed, how much the consciousness that our works were to pass under the inspection of so excellent a judge, stimulated our zeal. He was extremely candid to our defects, and set an example as a critic, which, sorry am I to say, the critical corps, at whose head he now stands, have not thought proper to follow.

In my eighteenth year, I was admitted a member of the German society at Jena, which I then considered as a very high honour—an error I have long since retracted. Of the essays read in that assembly, I recollect only one, which contained an elaborate defence of the Emperor Julian. But I remember also, that even in those days the silly tales invented by various sects of religionists, and the blood-thirsty rancour with which they persecuted each other, excited my utmost abhorrence.

Some months, spent very pleasantly during the summer, in frequent visits to the garden of Clippstein, gave existence to a small collection of poems, which, by means of my friend Musæus,

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were

were printed by W—— at E——. I cautiously avoid mentioning either the title of the collection, or the name of the publisher, since the curiosity of some readers might be sufficiently awakened to induce a wish of bringing the babe once more into light, by which I am conscious that I should be no gainer. At that time, however, the publication gave me inexpressible satisfaction, and I eagerly searched every catalogue that fell into my hands, in hopes of finding my beloved volume among the list.

Whence comes it that we feel such exquisite sensations of delight on our admission into the *sanctum sanctorum* of authorship? By what claim does the young author regard his first publication as a credential to the public? Does he consider the art of embodying the effusions of his imagination so as to render them visible to others, in the light of an *acquired* merit? Does he forget, that poets, equally with mechanics, have been born beneath a roof of straw? That the organization of the frame, and the irritability of the nerves, or the activity of their juices, if juices they have, constitute the wonderful variety we behold in mental propensities, or what is commonly called talent; consequently, that the art of writing poetry can be as little esteemed a merit of his own acquisition as corporeal strength or beauty?

In

In order to give a public proof that I was not trifling away my time solely with the belles-lettres, I closed my academical career at Jena, in my nineteenth year, with taking the character of an opponent at a doctor's degree. Soon after, I returned to Weimar, where I studied the Pandects with extreme diligence, was examined by the principals in the law, and admitted as an advocate. Here, while I was waiting for clients, I continued to be myself a zealous client of the Muses.

Two or three years before, a satirical ballad had escaped my pen, reflecting, perhaps unjustifiably, upon the fair of Weimar. To atone for this transgression was now my first object, and I sung their beauties, and their virtues, in such elaborate strains as I hoped would entirely efface all unpleasant recollections. My offence originated in the following circumstance.

A figure-dancer had been exhibiting his feats at Weimar, who had a singular art of displaying his fine Herculean form to the utmost possible advantage, by the great variety of his attitudes, and the graceful movements of his body. Scandal soon began to be busy in buzzing about the town, a report that he had made a deep impression on the hearts of many of our

ladies. This rumour reaching my ears, a thought struck me to make the story, no matter whether true or false, the subject of a ridiculous parody on Bürger's ballad of the *Women of Weinsberg*; and I must own, that after a lapse of sixteen years, I still consider it as one of the best pieces of humour I ever produced. But in proportion to its merit was its offence; and the more credit it gained, so much more did it draw upon me the heavy indignation of every female in the town. A certain Mr. B——, who passed for a good poet, and valued himself not a little upon his poetical talents, took upon himself to be the ladies' champion, and did me the honour of making me the subject of another ballad, in which I was pretty severely handled: a very proper chastisement for casting reflections upon the whole sex, when perhaps not one deserved censure, or even ridicule\*.

The

\* Though the story of the *Women of Weinsberg* is well known, it may not, perhaps, be unacceptable to the reader, to be presented with Bürger's ballad upon the subject. It were to be wished, that Kotzebue's parody could also be subjoined.

And tell me, then, where Weinsberg lies,  
 It must be a bonny place,  
 For the wives and maids once fav'd the town,  
 When the town was in piteous case.  
 And should I e'er be minded to woo,  
 To Weinsberg I a wooing would go.

The

The summer after my return from Jena was  
one of the happiest periods of my life, since I  
then

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The Emperor Conrad once, we're told,  
Had ta'en umbrage with the town,  
And with horse and foot all clad in steel,  
In terrible force came down.  
With foot and horse surrounded the walls,  
And battered them sorely with bombs and balls.

And when, in spite of his fierce assail,  
The people withstood his aim;  
While his bosom with direst fury burn'd,  
He bade his herald proclaim,  
That when the ill-fated town should fall,  
The sword should extirpate one and all.

'Twas sad to list to his threat'nings dire  
Proclaim'd by the trumpet's sound,  
And dismal shrieks and groans were heard  
In the houses and streets around.  
For scanty was now become their fare,  
And counsel, alas! was still more rare.

Oh woe! oh woe! on our hapless town!  
On us is deep scath and woe!  
And they sang their *Kyrie Elison*,  
To destruction, alas! we go!  
Oh woe! oh woe! on our hapless town!  
For soon its walls must be batter'd down!

But when man's resources all are gone,  
When his plans and schemes have fail'd,  
To rescue his life he oft has found,  
Have female fancies avail'd.  
For priests and women, where'er we go,  
Are far the wiliest things we know.

A maiden,

then first enjoyed the entire and confidential  
friendship of the admirable Musæus. I have al-  
ready

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A maiden, betroth'd but yesterday,  
Did her neighbours around her call,  
And hinted a plan to save the town,  
Which straight was follow'd by all.  
And Lobefan was the maiden's name,  
As high it stands recorded by fame,

Then at midnight's still and solemn hour,  
When the earth was moist with dew,  
The wives and maids repair'd to the camp,  
For pardon and grace to sue.  
And they knelt before the Emp'ror's feet,  
And they begged so soft, and begged so sweet,

Till leave they gain'd at the morning's dawn,  
With their treasures to quit the place;  
But all that then remain'd in the town  
Should the sword and fire erase.  
And since no more their pray'rs could obtain,  
They backward hied to their homes again.

But lo! when the dawn next morning broke,  
'Twas a glorious fight to see!  
The wives and the maidens all came forth  
Each tott'ring with bended knee,  
Not beneath the weight of bag or sack,  
But of husbands and brothers all pick-a-back.

And now enrag'd, the courtiers fought  
Their devices to counteract;  
But an Emperor, mighty Conrad, spake,  
His word must never retract,  
And bravo! bravo! the monarch he cried,  
May all our women act thus when tried.

The

ready related, in my sketch of this worthy man's life, that we used to meet daily in his garden. We wrote together at the same table, using the same ink-glass, and even now I seem to behold the pleasant and good-natured smile that illumined his countenance, the animation that beamed from his eyes, when he was about to commit to writing some humorous idea that had struck his fancy. He generally read over to me in the evening what he had written in the course of the day, though sometimes this entertainment was deferred to the end of the week. Was it then surprizing, that as I had already endeavoured to imitate Wieland and Brandes, Goëthe and Hermes, I should now be struck with a passion for taking Musæus as my model?

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The town he pardon'd, and gave a feast,  
Such noble deeds to repay,  
And there was trumpet and kettle-drum,  
And singing and dancing gay.  
He gave a feast, the women to please,  
And all were invited of all degrees.

Ah, tell me then where Weinsberg lies;  
It must be a bonny place;  
For the wives and maids once fav'd the town,  
When the town was in piteous case.  
And should I e'er be minded to woo,  
To Weinsberg I a wooing would go.

About

About that time, Wittekind of Eifenach had formed a plan for publishing a miscellaneous work, consisting of tales, poems, &c. which was intended to be very voluminous, and to which he had given some common-place title that I have now forgotten. I was invited by him to become an assistant in this publication; but to that I would not consent, unless I had permission to give it a more attractive name. The publisher made no difficulty of complying with my terms, and I accordingly baptized the child by the name of *Ganymede for the Literary World*. I wrote a preface for the first volume, and contributed towards it, *I, a History in Fragments*, into which I endeavoured to transfuse Musæus's original turn of thought and style: how well I succeeded may easily be imagined. This was the first and last concern I had with Mr. Wittekind and his work; though, if I am not mistaken, it is still continued. By meeting with it sometimes in looking over catalogues, I am reminded of the sins of my youth.

My second production this summer was a collection of tales. These were published by Dyck at Leipfick, and were honoured with being printed in a very elegant manner. He has since conferred another honour upon them wholly unexpected by me, and not quite so satisfactory,



tory, in republishing them without my knowledge or consent, considerably altered and enlarged. A few weeks ago, wishing to form a complete collection of my works, I sent to Leip-sick, among other things, for this insignificant production. I opened it, and began reading; when, to my astonishment, I found there was a great deal of which I had not the slightest recollection. I could not imagine how it could happen, that I had so totally forgotten what was written by myself. I read on: but my surprize only increased; for still what I was reading seemed in great measure new to me, till at length I was thoroughly convinced, that many things were introduced of which I was not the author. By degrees, memory assisted me to separate my own from foreign property; and, at the end of the retrospect I was equally convinced, that not only was I made responsible for no less than a hundred and fifty-three pages, not a word of which I had written, but also that much really of my own composition was omitted.

Let me not be supposed thus publicly to notice this circumstance, from the silly vanity of considering what I did myself as of so superior a nature, that it must necessarily be disfigured by these additions and alterations. I will readily allow, on the contrary, that from the inferiority

rity of my own part, it could only be considered as a foil to the rest. But in what a light must I appear to the writers of the added pieces, should my book ever fall accidentally into their hands, and they should see their own children sent into the world under my name? Must I not be justly considered as the most shameless and contemptible of all plagiarists, or rather as a literary impostor? And what besides, must Weisse, the Receiver of the military contributions, whom I have not the honour of knowing even by sight, think of seeing a poem addressed to him with the familiarity of an old acquaintance?

Finally, what shall we say to the publisher himself? In the year 1780, when this work was first printed, he engaged, in case of its coming to a new edition, to pay me a fixed additional sum by the sheet for revising and correcting it; yet he has published this new and enlarged edition even without my knowledge. The whole transaction is every way incomprehensible, and is perhaps a circumstance that never happened before to a living author. After much reflection, I can find one only possible solution of it. A great part of the original edition of my tales, which certainly were not of a first rate kind, might perhaps remain as useless lumber upon the pub-

publisher's hands, as might also be the case with some other work now consolidated with mine. But since my name has become more known, and has acquired some degree of reputation, he thought the time was arrived for indemnifying himself for this double loss, so, melting his two old shopkeepers together, has sent them out to seek their fortune, as the work of the author now the most popular. As a mercantile speculation, I must own this procedure to be ingenious, but I cannot possibly admire it as a matter of principle.

Yet, in consideration of the joyous day purchased with the money I received for the first publication of my tales, I pardon the subsequent offence. It was on my mother's birth-day, and to the last moment of my life I shall call up the recollection with transport. In a garden, decorated with garlands of flowers, part of which were formed into the initials of our names, I surprized her with a rural entertainment. In the preparations for this, the good Musæus, who was always eager to promote such innocent amusements, had busied himself extremely. A stage was formed by live hedges, upon which a short and affecting little drama was performed by some children; soft music played among the trees and shrubs, and in the evening the whole garden

garden was illuminated with coloured lamps. It was the happiest day I ever experienced. Even *now*, the recollection brings tears into my eyes, since *then* I saw tears of transport standing in those of my mother. Yes! Dyck is pardoned!

The third child I brought forth in Musæus's summer-house, was a comedy in three acts, called *The Triple Vow*. Passages and single scenes were not amiss. It was written with the intention of being played at a private theatre at Weimar, after the Duchess's delivery, but unluckily only in case of her presenting the world with a Prince; and as it was her royal pleasure on this occasion perversely to produce a daughter, the performance fell to the ground, nor has the piece ever appeared in print.

Besides these productions, I wrote, about the same time, at the request of a very worthy man who honoured me with his friendship, some criticisms in a literary publication. If these bore the stamp of immature youth, at least they were free from any symptoms of the shameless critical acumen dealt out so liberally by maturer writers in the present days.

In

In the Autumn of 1781, I went to Petersburg\*, The celebrated poet Lenz, author of the *New Menoza*, was my predecessor in the office to which I was now appointed. He had excited much dissatisfaction in his post, since, instead of attending regularly to the necessary public business, his attention was frequently diverted to a poem he was writing, for which there was no necessity at all. I resolved, therefore, to take warning from his example, and avoiding the rock upon which he had split, to forego the Muses entirely; but *naturam si furcâ expellas*. An entire half year indeed elapsed, in which, adhering firmly to my resolution, my superiors could not entertain the least suspicion that a spark of poetry illumined my breast, or that my name had ever appeared in the catalogues for Leipzick fair. This reserve, on the subject of my literary attainments, originated in observations I had myself

\* It does not directly appear, either from Kotzebue's own writings, or elsewhere, in what capacity he now went to the Russian capital. He certainly was for some years President of the High College of Justice in the territory of Ehstland, in the Russian province of Livonia; but, from what follows, it should rather appear, that he did not enjoy this office till he went to reside at Reval; consequently, that his original appointment from the Russian government was of a different nature. Indeed, he mentions himself, in a subsequent passage, as being under the celebrated General Bawr, which corroborates the opinion that he had some other post before his presidency.

TRANSLATOR.

made;

made ; by which I was convinced, that in the world at large, a being who understands nothing but how to make rhymes, is considered, and perhaps justly, as of very little account.

An accidental occurrence, however, once more irresistibly drew forth my vanity from under the charitable controul of reason. The great and excellent engineer, General Bawr, passing through Riga, met by chance with the collection of tales already noticed. The name caught his immediate attention ; he started, and enquiring particulars respecting the author, learned to his no small surprize that it was the same Kotzebue who then laboured, under him, at a very different species of employment. He purchased the book, brought it back with him to Petersburg, and one day at table produced it unexpectedly. The colour that instantly rose in my face betrayed me, and the applause I received on this occasion blew the embers, still smothering in my bosom, again into a blaze.

By degrees I resumed the delightful occupation of devoting my leisure-hours, which indeed were but few, to my old literary pursuits. A German theatre had been for some little time established at Petersburg, but on a very indifferent footing. A lady, of the name of Teller, was the only

only one among the performers who possessed any real talents for the stage. The next in rank to her, for ability, was Fiala, a specimen sufficient to give an idea of their general mediocrity. The receipts of the house were very small, and the whole institution was on the point of falling to the ground, when the intriguing Fiala applied to General Bawr, intreating him, as a German, to take it under his protection, and to use his influence with the Tzarina for procuring its enrollment among her Imperial theatres. This was accordingly done, Bawr undertook the direction himself, and from that moment I was restored to my own element.

I wrote a tragedy, in five acts, called *Demetrius, Tzar of Moscow*, taken from the well-known story of the true or false Demetrius, who, according to report, was murdered as a child at Uglitsch, but who afterwards appeared supported by the Poles, and dethroned the traitor Boris Godunow. The world needs not now to be informed, that the best historians are divided upon the question whether or not this Demetrius was an impostor? A strong prejudice was at least awakened in his favour, from the woman who was undoubted mother to the child supposed to have been murdered, bursting into an agony of tears, in the midst of a numerous assembly of the people, at  
be-

beholding the adventurer, as he was called, and with the wildest effusions of joy acknowledging him as her son. It is however, alas ! but too certain, that policy has often engaged even maternal tenderness in its interest, and those tears might not improbably be artificially shed by Maria Feodorowna, from hatred to the usurper, and a desire of revenging herself by contributing in any way to his downfall. Be this as it may, I did not like, in my capacity of tragedian, to produce an impostor as the hero of my piece, and accordingly I supported his being really the dethroned Prince.

When my drama was completed, I read it to a small but chosen circle. The then Prussian Ambassador at the Russian court, and the President of the Academy of Arts and Sciences at Petersburg, men of acknowledged and distinguished taste in literature, were among my audience. The piece was approved, probably more from the indulgence of my hearers than from its own merit. Such, at least, is the impression I now have upon the subject, as I should by no means venture at present to bring it upon the stage. General Bawr ordered it to be immediately performed, and very splendid dresses and decorations, after the old Russian costume, were prepared for it.



As the Tzarina had consigned the entire management of the theatre to Bawr, he thought his own fiat sufficient, and that it was unnecessary to lay the manuscript before the theatrical censor. But this piece of negligence nearly proved the overthrow of all my transports. As the intended day of representation approached, and had been announced in the public prints, the Governor of the Police sent one morning to the theatre, prohibiting the performance. Fiala, thunderstruck, hastened to General Bawr, and the General to the Governor, to assure him that my tragedy was perfectly inoffensive. But this signified little. It appeared, that Peter the Great had issued an Ukase, expressly declaring Demetrius an impostor; and this being still in force, was more incontestible evidence against him, than the tears of his mother were in his favour. In vain did I urge, that I was wholly ignorant of the existence of such an Ukase: it was still asked how I dared, in the very face of an Imperial decree, to present my hero to the public under the title of Tzar of Moscow.

Esteem and consideration for General Bawr, however, at length removed even this difficulty, and the Governor of the Police consented to the representation of my play, yet not without previously sending an officer to me with an in-

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junction

junction to make such alterations, as that Demetrius should be publicly unmasked, and displayed before all the people in his true character of an impostor. Mortified to the last degree at the idea of thus mutilating my offspring, I represented to the officer that the piece might as well be thrown at once into the fire; but my remonstrances were of no avail, he resolutely insisted that this trifling alteration should be made. My only resource was in another application to the General, who once more stood my friend, and finally procured a compromise of the matter. The performance of the piece, as I had written it, was permitted, on condition of my making, in my own person, a solemn declaration that I was firmly convinced of Demetrius' imposture, and in representing the matter otherwise in my play, had only been guilty of a poetical licence.

All obstacles being thus at last removed, my unfortunate tragedy was performed before a numerous audience, whose curiosity was considerably increased by so many demurs. It was received with an applause to which the forbearance generally practised towards youth could alone give me any pretension.

Soon after I wrote a comedy, *The Nun and the Chambermaid*, that proved extremely successful, though

though from a very different cause. The abolition of Convents, in which Joseph the Second was then deeply engaged, and the blockade of the Dutch fleet in the Texel by an English squadron, furnished materials for the plot, and much as these events attracted the public attention, a piece founded on them could scarcely fail to please. Added to this, it was beyond all comparison better played than Demetrius.

A short time before, some author from Vienna, I know not his name, had written a comedy, which had the good fortune to please the Tzarina, and she testified her approbation by making him a handsome present. I therefore expected that Count Cobentzel, the Imperial Ambassador at Petersburg, would have taken this opportunity of returning her Majesty's compliment, nor did the idea originate solely in my own silly vanity, since he had expressed a wish to be allowed a copy for the theatre at Vienna. This request I thought would not admit of any other construction than such an intended compliment, as the innate worth of the thing would by no means authorise it, and I therefore eagerly put into his hands the only copy I had reserved for myself. But never to this moment have I heard another word upon the subject. Perhaps my patron's death, which happened shortly after,

was the principal cause of this silence, since now the same publicity could not have attended any act of munificence shewn upon the occasion. In short, one copy of my play was thus lost, and the prompter soon after running away with that belonging to the theatre, I was wholly and entirely deprived of the babe. This was undoubtedly a matter of small importance, and I only mention it lest the manuscript should fall into the hands of any of our gain-thirsty booksellers, who might, unless warned against it, consign it without mercy to his press. Should such be the case, I here enter my solemn protest against its publication.

I now engaged in an undertaking which proved of considerable utility, though attended with little trouble. Among the vast throng of periodical works that inundate Germany, a very small number then made their way to Petersburg, and even they were little read; indeed, to own the truth, a few numbers excepted, they contained little worth attention. What things did merit perusal I therefore selected, and printed them monthly in a good sized pamphlet. Several volumes of this work, which, after my departure, was continued by another editor, have appeared, and been favourably received at Petersburg, as well as in some of the provinces. In this work,  
besides

besides several unpublished essays of my own, I inserted some specimens of *The Sufferings of the Family of Ortenberg*, a romance on which I was then employed.

In the year 1782, some of my friends who had influence at court, had fixed their minds on establishing me in a post, to which they thought it would prove a strong recommendation in my favour, were I to write a volume of moral tales and fables for young princes, and dedicate it to the Grand Duke's Son. Never having felt within myself any propensity to this species of poetry, I hesitated much about such an undertaking, but since it was to serve as a vehicle for future promotion, I at length resolved to make the experiment.

I immediately mentioned the idea to my publisher at Petersburg, a worthy man, but who not being a person of great talents himself, regarded what little I possessed with a degree of enthusiasm. He engaged, without a moment's hesitation, not only to take my fables, but to publish them in a very splendid manner, and had scarcely patience to wait for beginning to print, till I had properly corrected the first sheets. He came to me daily, and at last almost seized upon the copy, and sent it off to the press. The fables  
were

were printed on the finest vellum paper, with a copper-plate to each, even though it did not extend beyond one octavo page. Four sheets were thus finished off in the greatest haste, when he brought them to me with an air of extreme exultation; and indeed as to what concerned outward shew he had some reason to exult.

But how much was I shocked, when on carefully examining their intrinsic worth, led perhaps to investigate this the more minutely from the splendour of their external appearance, I could not but be sensible that not one rose above mediocrity! I became immediately convinced that I had no talent for this species of writing, and I therefore resolved not to prosecute a plan by which I should only expose myself; so, paying the publisher all that he had lavished in these expensive decorations, the work was consigned to eternal oblivion.

Oh ye! who have so often and so bitterly reproached me with vanity, now behold I give you the lie. The re-purchase of my fables cost me many hundred roubles, but my self-love never breathed a single sigh over their destruction.

I come now to the period of my life that I passed at Reval. During the first summer of my residence

residence there. I spent the greatest part of every day in the delicious shady walks belonging to the castle of Catherinenthal, and read more than I wrote. In the autumn I visited for the first time the dismal and dreary environs of Kiekel, abounding with forests and morasses. Yet, through the enchanting smiles of affection, and the genial warmth of friendship, even this miserable country was transformed into a paradise.

Ye worthy! ye excellent people among whom I then lived! in your circle I learned that mortal man may be far happier in such a spot, though surrounded by the growling of bears, and the howling of wolves, than in the midst of polished society environed by the honied tongues of hypocrites and flatterers. Your forests were inhabited by beasts of prey, but calumny dwelt not in their dens; frogs and toads croaked in your morasses, but envy had not reared her altar in the midst of them. The lime-trees indeed assumed not their lovely verdure till the spring was far advanced, and the roses were even more tardy in unfolding their sweets, but innocence and joy were perennial plants in your gardens. The soil was sparing of its fruits, but benevolence needs not abundance! A groschen\* is a rich present

\* A groschen is a small coin, worth about two-pence English money.—TRANSLATOR.

when moistened with the tear of sympathy, and a louis d'or has no value without it. Oh fleeting time! scatter, if thou wilt, the rest of these pages to the winds of heaven, only let this one—this on which I now inscribe the beloved names of Frederick and Sophia Helena Rose—let this one remain untouched! for thou wouldst snatch it from the altar of virtue and affection, on which I place it as an offering of gratitude.

Neither did the Parnassian maids refuse to embellish this forest. The two first dramas I ever wrote, which I consider as possessing some degree of real merit, *The Hermit of Formentera*, and *Adelaide of Wulfsingen*, were written at Kiekel. The former we played among ourselves, and this private performance revived my passion for the stage with even encreased violence. To that passion Reval was indebted for the institution of an excellent private theatre, which produced both actors and actresses of no common talents \*. It was opened with a comedy of mine, called *Every Fool has his Cap*. As a true German, I could not yet wholly shake off my propensity to imitation, and this piece had much the same degree of resemblance to Moliere's *Avare*, as a sugar figure has to those made in biscuit at Dres-

\* Some account of this theatre is subjoined at the end of the volume.—TRANSLATOR.



den. For this reason I keep it snug in my drawer with a variety of other papers.

I cannot now recollect through what casualty I first conceived the idea of writing the history of *Henry the Lion, Duke of Brunswick*, a hero whose various, and, in many respects, romantic fate, always interested me extremely. On a journey which I took through a part of Germany, in the year 1785, among other places I visited Wolfenbüttel and Hanover. With a view to my intended work, I carefully searched the libraries of those places, rummaging over old chronicles and legends for many weeks together, writing and re-writing, till at length I might venture to assert that I was in possession of a very competent store of materials for my undertaking. I had even gone so far, as absolutely to have prepared some detached parts of the history, when two works appearing nearly together, the one historical, the other a sort of romance, in both of which Duke Henry was one of the most conspicuous personages, my plan was entirely laid aside.

I now once more enlisted among the corps of journalists, by the publication of a monthly work for the benefit of the territory where I then resided. To this I affixed the whimsical title, *For the Mind and Heart*. It was carried on for a year,

year, but did not receive sufficient support to encourage the prosecuting it farther. Some pieces written for this work are published in the four volumes of my miscellaneous writings.

Another, and much more important idea soon after, for awhile occupied my whole attention. I wanted to write an ample treatise upon *The Honour and Dishonour, the Fame, both temporal and posthumous, of all Times and all Nations.*

I consider it as some merit ever to have projected so grand a work, even though I found my powers not equal to the carrying it into execution. The idea of it was, besides, productive of real advantage to me in other respects. It served to exercise my talents, to give me more just conceptions of my own powers, and was the occasion of my reading many a historical and philosophical work, which perhaps otherwise had never engaged my attention. In short, the collecting materials for it, was the source of abundant instruction to my mind. Never therefore shall I repent the unwearied diligence with which this idea was for awhile pursued, nor the numberless hours spent upon it. The only thing I repent is, that I was induced some time after to print, though not in its original form, a part of the  
work,

work, which treated *Of Nobility*. But more on this subject hereafter.

In the autumn of 1787, I was first seized with an illness, which for several years held me suspended between death, and what is perhaps still more to be deprecated than death itself, the apprehension of sinking into a confirmed melancholy. It was during the height of this disorder that I wrote *Misanthropy and Repentance*, and *The Indians in England*. These two pieces were finished in the space of not more than eight or nine weeks. Never, either before, or since, did I feel such a rapid flow of ideas and imagery as during that period, and I believe it to be undeniable, that by some kinds of illness, particularly those in which the irritation of the nerves is increased, the powers of the mind are abundantly elevated, as diseased muscles alone produce pearls.

In the year 1789, I wrote *The Virgin of the Sun*, *The Natural Son*, and *Brother Maurice the Humourist*. I also proceeded in the collection of my miscellaneous writings. The little romance of *The Dangerous Wager*, was another production of the same year. It was occasioned by a friendly joke, and if many a hypocritical shoulder be shrugged, or many a hypocritical eye be rolled at it, it is yet  
by

by no means contemptible, as the effusion of a sportive moment.

Many very absurd things have been said and written upon the subject of *Misanthropy and Repentance*. Among other accusations brought against me, it has been urged that I have not administered strict poetical justice, in granting unqualified pardon to Eulalia, and restoring so great a criminal to her station in society and to every joy of life \*. But no one seems to have considered the dreadful punishment she has necessarily incurred from the reflection upon her own misconduct, or to have examined whether any pardon could release her from those reflections, and whether a woman with such a mind, labouring under the pressure of a sullied conscience, could ever be happy again. To Ziegler † alone do

\* Notwithstanding the objections that have been made to the morality of *Misanthropy and Repentance*, Kotzebue in his preface to *The Natural Son*, says, he has been well assured that this play was the means of reclaiming a wife who had eloped from her husband.—TRANSLATOR.

† From Kotzebue's preface to *The Noble Lie*, it appears that Ziegler wrote a drama as a continuation to *Misanthropy and Repentance*. Upon the subject of this continuation, Kotzebue says, "I have a sincere value for the growing talents of this young poet, but I think the greatest part of the misery which he measures out in such abundance to my wedded pair, originates solely in his not removing them from their former place

do these ideas appear at all to have suggested themselves, yet his view of the subject is extremely perverted, and by taking the unjustifiable liberty of recalling Eulalia's seducer again to life, he has wholly frustrated the moral in view. I therefore wrote *The Noble Lie*, from which, if I have again brought forward a woman deviating from chastity, a subject on which the impure imaginations of the critics delight to dwell, I am confident as fine a moral may be deduced as ever was preached from the pulpit, or represented upon the stage.

As an interesting anecdote never can be ill-timed, I trust I may be allowed here to introduce

“ place of abode, and fixing them in some remote and retired  
 “ spot, far from the conveniences, but far also from the endless  
 “ strifes and discords of society. Ziegler had an undoubted  
 “ right, if he chose it, to write a continuation of my drama, but  
 “ surely he ought not to have recalled to life, men whom I had  
 “ purposely destroyed, and by this means annihilate one of the  
 “ strongest motives for Meinau's pardoning his wife. A cir-  
 “ cumstance of which no one ought to lose sight in judging  
 “ of my drama.” Kotzebue therefore in consequence of his  
 disapprobation of the plan Ziegler followed, wrote *The Noble Lie*, in which he rests Eulalia's unhappiness solely upon her own reflections. In this respect the moral of the piece, as he himself observes, is highly to be approved. In another respect it is not quite so unexceptionable. A *Lie* never can be *Noble*, but must necessarily degrade its framer, by whatever motives it may have been induced, and a man like Meinau could scarcely expect that so poor a device as he practised, would calm the self-reproaches of a sincere penitent.—TRANSLATOR.

one,

one, related to me by a person of great credibility, and which, though I cannot undertake to pledge myself for its veracity, I have reason to believe true. At the time when *Misanthropy and Repentance* was played very frequently at Vienna, the following squib was one morning found in the Emperor Joseph the Second's audience-chamber. "In this place is performed daily, *Misanthropy WITHOUT Repentance*." One of the severest, and I am inclined to think, one of the most undeserved farcasses ever put forth against a person in that exalted station.

At my return from Pyrmont, where I spent some time in the year 1790, I, unluckily for myself, dipped my pen in foreign gall, and wrote some sheets, of which I can truly say, that they were, alas! damned to too much renown. On these I have sufficiently explained myself in a periodical publication; and can only now add, that I still retain the sentiments I then delivered, and consider every word there written as the purest truth. The worthy Zimmermann is now no more. It must not be said, *De mortuis nil nisi bene*, but *de mortuis nil nisi vere*. I have no longer either good or evil to hope from him; and I may surely be believed, when I repeat from the fulness of my heart, that he was an excellent man. Perhaps his eccentricities sometimes led him  
astray,

astray, but even his weaknesses were not those of a common mind. I could here relate an anecdote of him that would excite the utmost astonishment in the reader, and almost constrain him to fall down and worship the good man's ashes. And it should be related, were not the persons implicated in it, and who alone could perfectly understand me, yet living.

But enough.—My enthusiastic admiration of him was no crime, yet the noble spring was poisoned by a foreign hand. I dipped my glass into it, and emptied the baleful contents myself!—Yes, I—I alone have been injured by that hateful adventure, and it is yet some satisfaction to my soul, that it cannot be deprived of this *solamen miserum*.

While I was myself preparing this scourge to embitter my whole life, the arm of fate was in a still more fatal way awfully extended over me. The best of wives was suddenly snatched from this earth, and poignant anguish for her loss drove me as a fugitive into the wide world. I fled to Paris, and remained for half a year amid the bustle of that capital, without so much as giving a hint to our ambassador of my being there. But wearied, after a while, with living in the midst of such convulsions, I transferred my  
abode

abode to Mentz, which then enjoyed profound peace and tranquillity. Here I arranged for the press a detail of the heavy calamity I had experienced, and of my consequent wanderings, which was soon after published under the title of *My Flight to Paris*.

On this work, as usual, an ample share of absurd and nonsensical remarks have been made; in particular, it has been censured as an artificial description of false feelings. Upon the probable origin of this charge, so devoid of heart and soul, and which I feel to be utterly groundless, I have reflected much, and I think it may be traced to the same source which produces in general so much moral excrement, to the self-sufficient vanity by which the mass of mankind are always powerfully influenced. Understanding, and feeling, are things possessed by each individual only in the degree just sufficient to satisfy himself. That another excels him in understanding, many a man will acknowledge without hesitation or reluctance, since this is commonly a matter too palpable to be easily denied, and he finds no difficulty in consoling himself with the idea, that he at least possesses the same improveability of mind as the rest of his species, while this allowed superiority only arises from the advantages of education, or of being placed in a more fortunate situation



situation in life, an effect of chance that he can readily pardon. But feeling being considered as a gift of nature, he cannot, without humiliation to himself, allow another to possess it in a superior degree; consequently, if he meet with any thing into which the contracted sensibility of his own heart will not permit him to enter, he calls the whole matter fiction, and satisfies his self-love with a shrug of the shoulders. Perhaps I ought to have reflected upon these things sooner, and restrained my feelings within my own bosom, nor suffered the impetuous torrent to overflow its proper bounds.

Another description of men call in question the genuineness of such feelings from mere malice. They are sensible, that the poignant affliction of a husband deprived of his heart's whole treasure, must excite compassion and interest in every breast capable of sympathy. Of these treasures, their malignity would gladly rob him; and this can only be done by proving that they are bestowed without reason. Thence arise the malevolent criticisms so liberally bestowed on this book, which yet, Heaven knows! was dictated by real anguish of heart. This stamp it undeniably bears, and I call upon any the most ingenious fictionist, to write in a similar style, unless placed in a similar situation. But should fate

ever plunge him into circumstances of like distress, he will find that art has no share in dictating the language employed to describe his feelings.

The critics, either in the *Literary Intelligencer*, or in the *Universal German Library*, as I write from memory, I cannot positively say which, have been guilty of an odious misrepresentation with respect to one passage, which I cannot here forbear to notice. I have mentioned, as a striking circumstance, that while I was at Paris, the taylor who came to take my measure for a suit of clothes, kept his hat on all the time he was with me ; this, I observed, appeared, even in a free country, rather a piece of boorishness, unless the man was a quaker. The critics, however, can find nothing objectionable in the incident, but give the world to understand, that the *President*, giving me that title with a marked sneer, only took offence with the taylor because he considered him as failing in respect for his dignity. I wish that any one who forms this judgment would favour me with reading the passage again ; and should he find the least reason to suppose my remark originated in such puerile vanity, may I be condemned to read Nicolai's Travels through \*. But the critic himself

\* Nicolai is the publisher of one of the periodical works mentioned above, *The Universal German Library*.

could not misunderstand me : let any one, therefore, judge of what materials such a heart must be composed.

This Presidency, with which I have now been honoured for ten years, has indeed always been a stumbling block, and rock of offence to these same critics ; though, in fact, it is a matter in which they can have no concern. I once, in some publication, from real modesty, and pure love of truth, confessed that I did not consider myself as a scholar. “ How ? no scholar ? ” observed the critics, “ and yet a *President* ? ” What will they not consider as a crime ? Had I asserted that I was a scholar, the very same gentlemen had probably exclaimed, “ See there the “ vanity of the man ! he thinks he must be a “ scholar because he is a president.”

Deeply impressed with the unbridled puerilities of which I had myself been an eye-witness among the Parisians—while I resided at Mentz, I wrote *The Female Jacobin Club*, a little piece that I cannot think destitute of real humour, though Huber, who is of a directly opposite political creed with myself, has fallen upon it so unmercifully. Yet let me here avow, that I detest every species of tyranny no less heartily than does Huber himself, as I have sufficiently evinced in my *Phi-*

*losophical Picture of the Reign of Louis the Fourteenth.* But I never can make myself the partizan of any faction.

The last-mentioned work I sent in manuscript to my publisher at Strasbourg. This gave occasion to some correspondence between us, when I uniformly found, that his letters were opened before they came into my hands. I complained of this to our minister at Mentz, who enquired into the matter, but could procure me no satisfaction: it was affirmed, that they came thither opened. Never to this day have I been able to trace out by what means it could happen that the honour of being suspected as a spy, or concealed Jacobin was conferred upon me; but it appears to be my hard fate, that while Huber, with his associates, proscribe me as the advocate of despotism, the real supporters of that monster consider me as a dangerous democrat, whom they cannot watch with too jealous an eye. I could cite many extraordinary incidents in corroboration of my position, if a man always dared to say all that he can.

While at Mentz, I was obliged to commence a law-suit, the event of which I intended to have communicated to the public; since, as it was instituted against a piratical publisher, it was  
deeply

deeply interesting to every author, as well as to every honest man. When first I menaced this prosecution, my pirate was extremely insolent, and in a manner defied me; but finding that I was very serious in the matter, he became equally crouching, and wrote me a most servile letter, to beg my compassion for a numerous family, who must be ruined, should the prosecution be continued. For their sakes I pardoned him, and let the matter rest, and for their sakes also I now forbear to mention his name and place of abode.

During the same period, I wrote *The Parrot*, *Sultan Wampum*, and *The Knight of the Mirror*. *Sultan Wampum* has, of all my pieces, been the least successful with the public; and, to confess the truth, it is but a moderate performance. I relied much upon the music, having been accustomed to see the wretched productions of a Schikaneder, a Vulpius, and others, extremely well received when recommended by the good genius of the composer. The *Literary Intelligencer*, true to its spirit of contradiction, amuses itself extremely with my calling *Sultan Wampum* a burlesque drama, and asserts it to be one of the most serious pieces I had ever written. Had I called it a drama myself, they would have ridiculed it as a mere farce.

*The Knight of the Mirror* is a still inferior production. The plot, as I was very lately told, is taken from a romance by Vulpius. I solemnly protest, however, that if such a work does exist, I never saw it. In the first place, I never thought any thing written by that author worth my attention; and, in the second place, I can account very satisfactorily for the manner in which I came by my story. Walter, a musician of great eminence, was desirous of composing an opera of my writing, a wish by which I considered myself as much honoured. I was perplexed to find a subject, when Christ, then an actor at Mentz, happening to come in, and hearing of my embarrassment, related this fairy tale, which he probably had recently been reading. As I well knew how little was expected of the text in an opera, I thought it would answer my purpose as well as any thing else, and within a fortnight from that time the *Knight of the Mirror* was finished. Very willingly will I resign to Mr. Vulpius the honour of inventing the story; and, if he wishes it, that also of having written the opera.

I mentioned, at the commencement of this sketch, that I never but once in my life wrote a work at the instigation of other people. This was my Fragment upon *Nobility*. I could say  
much

much upon this subject, but I dare not. If it were known, and in time, perhaps it may be known, in what an equivocal situation I was placed by my perseverance in certain opinions I had adopted, misapprehended as they were, so that even my most confidential private correspondence became dangerous to me: If it were known what encouragement I had to engage in this work, and from whom it was received—it would be considered in a very different point of view from that in which it now appears, and the writer would be contemplated, not merely in the light of an author, but in that of a citizen and a father.

Yet I cannot deny, that I have been guilty of some instances of improper complaisance in it, and these the critics have not failed sufficiently to expose. For one thing only was I unprepared, that this chastisement should be inflicted by a man whom I regarded as my steady friend, and whose friendship I think I had deserved. This, I own, has been to me a bitter pill. It will easily be imagined, that I refer to a work lately published upon *Humanity*. Had a general list of all living authors been laid before me, and I had been desired to select from among them the writer of this work, its real author would have been almost the last upon whom my conjectures had fallen. This  
is

is one of those many cruel deceptions I have experienced in the course of my life, which, I cannot dissemble it, have occasioned me very severe heart-aches. What are all the daggers aimed by the *Literary Intelligencer* in comparison of one stab from the hand of a friend he loved, awaking the sleeper from a pleasing dream?

Not less unexpected and agonizing to me than the stab to such a sleeper, was the stroke I received, when Huber, by the publication of his miscellaneous writings, threw aside the mask of the critic. When I found that he, in whose company I had passed so many pleasant hours—he, whose talents I had so much admired, and whose acquaintance I had so highly valued—he, who appeared so warmly attached to me—he, who, notwithstanding the general indifference he shewed to my writings, had honoured my *Virgin of the Sun* so far as to enrich it with an additional scene, of such merit, that I only wish I had been permitted to publish it—he, in a word, from whom I parted with a most cordial embrace—that he was the man who had thrust the dagger into my back.

I may be told, perhaps, that a great distinction is to be made between the remarks of the critic, and what passes in friendly intercourse between



tween two private acquaintance. But to me I know it would be impossible to endeavour to depreciate a man in the eyes of the world, to whom in private I had made professions of friendship and attachment. Good God! if public applause must resemble a beautiful woman, to win whose smiles even a brother, perhaps, must seek a brother's destruction, it is no object of my wishes—I renounce it for ever \*.

But enough on this subject.—Let me proceed to correct a passage in the third volume of *Forster's Views*. Speaking of the English Theatre, he says, “The dramas of one KOTZEBUE would please upon the English stage, with the addition only of a few grains of salt.”

Strongly was I inclined on reading this passage, to offer the publisher a wager that he could not produce it in Forster's own hand-writing. Nor could he possibly have been offended at my declaring that I would accept of no minor proof of its authenticity. Such a suspension of my belief

\* When I publish the second part of this sketch, I will endeavour to throw some light upon the probable foundation of this *critique* of Huber's. It appears to me not wholly incredible, that spleen and ill-nature at the superior success of a rival dramatist may lurk beneath his remarks, since it is certain, that the fate of his own dramatic productions has not been brilliant.

AUTHOR.

is but a tribute due to the esteem I entertained for his deceased friend. Often have I consulted Forster on my writings, and his judgment was always given with a modesty and humility peculiarly his own. It is true, that he has found things to censure in my dramas, but never did he appear to consider them as wanting salt; and if I must choose between regarding this passage as an interpolation, or believing the worthy Forster to have been guilty of tergiversation, I certainly shall abide by the former opinion.

Whatever I have written since, has been received in a very flattering manner by the public; and, as was consequently to be expected, with scarcely less contumely by the critics. I shall only here give a list of these works.

Count Benyowsky; or, the Conspiracy of Kamtchatka.

The Spaniards in Peru; or, the Death of Rolla.

Poverty and Magnanimity.

The Man of Forty Years Old\*.

\* This is a little piece in one act, taken from the same French *petite pièce* as the beautiful English Farce of *The Guardian*.

TRANSLATOR.

The

The Negro Slaves.

The Madcap\*.

The Count of Burgundy.

The Force of Calumny.

False Shame.

La Peyrouse.

The Youngest Offspring of my Fancy †.

Many of my dramas have received the distinguished honour of being translated into French,

\* It is difficult to find a term in English that exactly corresponds with the German *Der Wildfang*, the title given to this comedy in the original, and signifying a man full of the tricks and frolics of youth. *Madcap* conveys the idea more accurately than any other term, only that this is liable to the objection of being more generally applied to a female than to a male. Yet the authority of Shakespeare may be cited for applying it to the latter sex.

'Twas where the *madcap* duke his uncle kept,

.....

Where is his son,

The nimble-footed *madcap* Prince of Wales?

TRANSLATOR.

† This is a collection of miscellaneous pieces, whence the present sketch of the Author's life is extracted. Six volumes have already been published at different periods, and it is generally understood that the work is to be continued occasionally in the same way.—TRANSLATOR.

Dutch,

Dutch, Danish, Polish, Russian, and even Italian.  
A new thorn in the sides of the critics\*.

Not many days ago, I received a letter from Moscow, in which my correspondent writes :  
“ Your drama of *The Natural Son* has been played  
“ here as often, and with no less applause, than  
“ was *The Marriage of Figaro* at Paris. It is well  
“ translated into Russian.”

Is it not somewhat extraordinary, that at the same time, in so many different countries, the public should manifest so perverted a taste? That they should find things worthy of patronage and applause, on which the *Literary Intelligencer* has been pleased to pronounce an irrevocable sentence of damnation?—But hold! The investigation of

\* To this list of nations that have regarded Kotzebue's works with no slight degree of approbation, he might now add, and probably would add with a considerable degree of satisfaction, the English. It certainly must be a genius of no common cast, that can thus take the lead on so many of the theatres in Europe; and perhaps for delicate touches of nature, which speak in the most forcible manner to every heart, Kotzebue may be pronounced almost unrivalled. If report may be depended upon, his reputation as a dramatic writer was never higher on the continent than at the present moment, and while PIZARRO continues to draw crowded houses at Drury-lane Theatre every night of its performance, on most of the principal theatres in Germany scarcely any but his pieces are now acted.—TRANSLATOR.

so curious a phenomenon shall be reserved for the sequel of this work.

For the present I have done with myself. Heaven grant that none of my readers may have yawned over this detail of my literary adventures! Should I be reproached with having intruded a parcel of trifling insignificant circumstances upon the world—with having, as is said of Marivaux, *poised nothings in a balance made of a spider's web*. I will not pretend to refute the charge. I shall only observe, that, according to my ideas, to those who make the human heart their study, nothing can be uninteresting which contributes towards tracing the progress of its formation, nothing insignificant which tends to show by what process a man comes to be what he is, be his talents many or few. Every one who shall purchase this book, knows beforehand what he is to expect. These little volumes are the *Offspring of my Fancy*, consequently must be compiled after my own humour, not after that of other people, unless I mean to falsify their title.

The continuation of this Sketch, which I intend to publish at some future period, I must request all its readers to consider as a defence extorted from me by my calumniators. So often  
have

have I been dragged by the critics to the bar of their and my judges, the public, that it would appear too much like treating those judges with indifference at least, if not with contempt, were I entirely to abstain from answering their charges. In this view of the matter, I have some claim to pardon and indulgence. Yet let me assure that public to whom I appeal, that no endeavours shall be omitted on my part, to enliven, as far as possible, so dry a subject, by strewing some flowers in the path, and that I will never lose sight of what Beaumarchais says with so much justice—"Has a man any claim, because he is in  
" the right, to give his readers the vapours, and  
" make his judges yawn with *ennui*?—Alas!  
" their situation is already but too irksome!"

END OF THE LIFE.

# MY FLIGHT TO PARIS,

IN

*THE AUTUMN OF 1790.*

---

Her's it was, by God commanded,  
When with dire disease opprest,  
Still to calm my bosom's anguish,  
Still to sooth my soul to rest.

BÜRGER.

# MY FLIGHT TO PARIS,

I DO THE MUSEUM OF 1793. THE  
I think it likely to be a very  
may not be so. I have been  
about the length of my flight  
the most of which I have  
The cause is a very common one,  
I had the piece which the  
the very—wherever I had  
the presence of the  
place I could fly, but the  
about followed me every where  
in death, when I shall  
again to my friends.

I have become a member of  
account to my heart for the



## PREFACE.

---

DEAREST READER,

I DO not pretend to consider this little work as likely to be useful, perhaps it may not be even entertaining. I write it to soothe the anguish of my soul—I write it in the most wretched moments of my life. The loss of a wife whom I loved inexpressibly, drove me forth into the wide world. I fled the place where my repose was buried for ever—whence angels had claimed a sister's presence among themselves. Ah! the place I could fly, but the image of my Frederica followed me every where, and only in death, when I shall press the original again to my bosom, will it forsake me.

'Tis become a matter of indispensable necessity to my heart to be always talking

or writing of her. The hope of allaying my anguish has placed the pen in my hand—but the form of my beloved wife hovers over the paper; I know not what I shall write, yet I see plainly it will be only of her.

Ye, who have hearts capable of sympathy!—Ye, who have sometimes dropped a tear at the representation of my dramas! if ever I acquired merit in your eyes, reward it by weeping with me for my beloved Frederica!—Or at least spare your censures if you take this book into your hands, and perhaps do not find in it what you seek. Indulge me with writing of her!—spurn me not if even the remotest object still brings me insensibly to her!—Heaven preserve ye all from experiencing like affliction! yet if ever a similar fate should be yours, ye shall not intreat my compassion in vain.

Every husband who at this moment still possesses his beloved wife, who can still clasp her affectionately to his bosom, when he  
reads

reads this and thanks God for the blessing yet spared him, I ask not tears of him—yet even he may surely pity me!—But ye, whom a similarity of fate draws nearer to me! ye, who have lost a husband or a wife, who are not yet forgotten, let us weep together! we are brethren! To such I make no excuse for writing a book solely for myself and a few friends, a book to relieve a wounded heart.

I will at some time erect the fairest monument I can to my Frederica, but not here!—At present I am unequal to the task. When my mind is somewhat more composed I will write the history of our love and of our marriage. What a moment will it be for such a heart as her's when I draw aside the veil that modesty threw over all her virtues—Oh, she was so truly, so inexpressibly good, not from cold reasoning, and principle, but from the overflowings of a warm and affectionate heart! Her feelings were always noble, for there was not a place in her bosom that could harbour an ignoble thought. Her heart and hand were ever

open to the relief of distress, she gave freely, and always as one human being should give to another, as though it had been to a brother or a sister.

It was only last spring that on the first of April I indulged myself in a joke, which ended in still farther proving her benevolence. I wrote her an ill-spelt, illiterate letter, as from a poor widow living in a remote part of the town, with two half-naked children, and no bed to lie on, and who, having heard of her goodness, implored her assistance. The day was cold and windy, yet my Frederica ordered the carriage to be got ready immediately, and looking out some clothes and linen, set off for the place. I had run thither before ;—I saw the carriage coming, but as it drew up to a house in the suburbs, I began to be afraid my trick was discovered. Oh no ! she only stopped to buy some rolls for the hungry children, and with these, her bundle of linen, and two roubles in her hand, she proceeded to the house pointed out, where I met her. She was less angry at my boyish levity, than concerned that she  
was

was disappointed of doing a good action. Yet in the eyes of God it was performed!—Oh never will the first of April return without bringing tears into my eyes!—And this was only one instance out of ten thousand!—Such a wife I have possessed! such a wife I have lost!

You, my cherished friends and acquaintance! You, to whom I have been able to write nothing but *my wife is dead!*—You will receive this book with candour and kindness, since it will tell you what, and where I have been, ever since fate, while it spared my life, robbed me of all that made life valuable!—Alas! I once thought that I had lost my greatest treasure when I lost my health!—Oh how was I mistaken! Even in the horrible winter of 1788, when I laboured under such severe bodily suffering, still with my Frederica by my side I tasted the soothing consolation of domestic joy, not to be purchased by wealth or honours. For my sake she renounced all company, all diversions, and considered it as no sacrifice to confine herself entirely to my sick chamber.

chamber. If then I was but for a few minutes free from anguish, how serene was my soul! how deeply did I feel that all other happiness is poor and weak when compared with wedded happiness! One kiss from my wife, one pressure of her hand made even my most nauseous medicines sweet.

Thus was she my sole support, when I was lost to every thing else, and now that I could again have enjoyed life with her as formerly, now she is no more!—But she was perhaps only a protecting angel sent to save me—her errand is accomplished, and she is returned to her blest abode—yet she still hovers invisibly over me!—we shall one day be re-united!—Oh sweet self-flattery, forsake me not! in this hope alone can I find a balsam for my wounds.

I know not by what name to call these effusions of my heart. This should be a preface—but what resemblance does it bear to a preface? No matter! it speaks of Frederica and my bosom is relieved!

It was my design to state to thee, compassionate reader, what thou wert to expect in this book. 'Tis a tour to Paris, yet has it no resemblance to the common mass of tours, since I saw nothing but my lost wife!—she followed me every where!—she then must be almost my sole theme!

Yes, I was for awhile an inhabitant of Paris, but of Paris I know very little. The principal occurrences during my stay there, I have noted down in the form of a journal. This employment has soothed my wounded mind, it has enabled me to shed tears, when my soul wanted such relief. When I thought that beneficent source exhausted, I sat down to write, and it flowed again. My object is attained! my despair has subsided into a calm and gentle sorrow!

AUGUSTUS VON KOTZEBUE.

Paris,  
Jan. 1, 1791.

It was my delight to find to that, comparing  
separate reader, what there was to expect in  
this book. "It is a tour to Paris, yet has it  
no resemblance to the common travel-  
ling, since I saw nothing but my old wife  
—the fellowed me every where!—the class  
must be somewhat bold than I am."

I was for awhile an inhabitant of Paris, but of Paris I know very little. The principal occurrences during my stay there I have noted down in the form of a journal. My employment has looked me so tired, my mind has troubled me so often, and when my rest was such relief. When I thought that peace and quietness would come down to write, and it flowed again. My object is attained; my despair has vanished.

A calm and gentle snow fell from the sky as if by magic.

2025 NOV 20 1974

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific information required.



# MY FLIGHT TO PARIS,

IN

*THE AUTUMN OF 1790.*

---

**W**HEN my ill state of health drove me again to Pyrmont last summer, to drink of its salutary spring, my beloved wife, being then in the fifth month of her pregnancy, remained at home. Every letter I received from her, and we commonly exchanged three or four letters in the week, brought the most pleasing accounts of her health, and the assurance that she had no wish but for my return. How ardently I participated in this wish may be easily imagined! I, therefore, eagerly embraced the first moment when it was possible to escape from the medicinal yoke, and flew to her arms. This was in the beginning of September.

Our first interview was at Gotha. She came thither to meet me. My transport at beholding her,

her, our first embrace, the heart-felt joy with which I contemplated her blooming cheeks manifesting pure health and content, the animation that sparkled from her eyes—how present are all these ideas to my imagination! How does my fancy love to dwell upon the enchanting images! Fain would my pen describe them in equally glowing colours!—But words are unequal to the task! Yet every one who has a heart can imagine them all.

Two months more passed on. I saw, without alarm, the moment approach when I was to be presented with a new pledge of our love, since no reason for alarm then appeared. I did all that lay in my power to prevent danger: I persuaded my Frederica to take a walk with me almost every day, in the beautiful park at Weimar, which was indeed her favourite resort. How have we strolled about there arm in arm, in sweet conversation, building castles in the air, forming conjectures on the future, reviewing the past, and enjoying the present! Sometimes talking of our absent friends, amusing ourselves with speculations on what they might be about at that moment, what, and when, they would write to us, or where, and when, we should see them again.

In

In the little hut made of the bark of trees, or at the waterfall, or upon the hill, or by the three pillars, or where we look over the meadows in the valley as upon a stage—have we often stood or sat, contemplating the varied beauties around us. Oh, may the sweetest, the most refreshing dew, fall upon ye every morning, ye trees and flowers, for you were witnesses of my happiness! Ever mayest thou flourish and look gay, thou verdant turf, for thou hast been pressed by the footsteps of my beloved wife! How would she laugh when our William would sometimes stand upon his head, and set the little dog barking with comic eagerness at so unusual a sight? Never, never, will a happier couple enjoy thy charms, thou lovely spot.

Often, too, have we visited Belvedere, and Tieffurth, country-seats near Weimar. There did we sit under a tree, and regale upon new milk, while my Frederica rejoiced at finding the weather still so warm in the country, that although in the month of October, we could remain out in the air, whereas at home we were creeping to the fire. These little excursions were always so pleasant to her, that in every the most minute incident she found a source of delight.

About

About a month before her confinement, she accompanied me to Leipstick fair. She was on that day uncommonly cheerful and animated, and at our return home assured me, that she never in her life enjoyed any thing of the kind more highly. Oh, what greater delight can the world afford than to have contributed to the enjoyment of her whom we love !

Thus, amid a constant reciprocation of pure and innocent happiness, did the hours pass on, till the moment approached of which neither of us entertained the least apprehension. My Frederica had always enjoyed uninterrupted health, her only medicine was strawberries, and never since our abode at Weimar had the apothecary been enriched by her to the amount of a single *dreyer*.

At length, on the eleventh of November, she was safely and happily delivered of a daughter. For the first three days she was remarkably well, was all life and animation, laughing and assuring us that a lying-in was a mere joke. Never, she said, had she been so well; never, in the first three days, felt a like appetite, or like freedom from pain. In short, every thing seemed to promise her speedy recovery, and the little cloud which must at such a period inevitably for a moment

ment darken the horizon, seemed entirely dis-  
perfed. Such was her own opinion, as well as  
that of all around her. Ah! was there then  
on earth a mortal happier than I! The whole  
creation seemed mine, and I its fovereign! Who  
could fuppose that thefe were to be the laft  
happy days of my life?

On the fourteenth fhe was fomewhat indis-  
pofed. We believed this to be a matter of no  
confequence, only occafioned by the milk, and  
were fatisfied nature relieves herfelf in various  
ways. On the fifteenth fhe again appeared quite  
well. Still do I fee her, when, after having fpent  
a very uneasy night with the idea of her indispo-  
fition, at five o'clock in the morning I ftole  
foftly into her chamber, and crept to the fide of  
her bed, full of anxiety to learn fome tidings  
of her. She fretched out her arms to me, and  
raifing herfelf up, affured me that fhe was then  
perfectly free from complaint. Oh bleffed affu-  
rance! once more my mind was in a ftate of  
compofure. I afterwards read to her a fcene  
of a drama I was writing, for I always made  
her unfophifticated feelings the teft by which I  
proved the real merit or demerit of my works.  
What did not draw a tear from her eyes, I  
blotted out. Alas! to whose feelings can I re-  
fer

fer in future!—My tutelar genius has forsaken me!—my fire is extinguished!

She listened to me on this morning with her accustomed attention and pleasure, she gave her opinion upon the work as usual, her mind never appeared more clear or acute. Never! Oh, never will the piece, of which this scene was a part, be finished! I should start back with horror, were the fatal pages ever again to fall into my hands! The bare idea of adding another line to them gives me a feeling of criminality. I could not for all the treasures this world affords, endure to hear that part repeated which I read to her. The recollection of her nod of approbation as I proceeded, would harrow up my soul! for, oh! it was the last approving nod I ever can receive from her.

On the sixteenth, she began to complain of excessive faintness, and from this day her situation constantly grew more alarming. I became extremely anxious about her, and called in the advice of my old university friend the chief physician Hufeland, in aid of Mr. Buchholz, who had hitherto been our sole attendant. The disorder rapidly increased, her fever grew hourly higher, and she was at times delirious. Three days,  
which

which to me seemed like an eternity, thus passed on, when my anxiety became intolerable.

On the twentieth, I hastened early in the morning to Jena, to call in the assistance of the celebrated Dr. Starke, who was my intimate friend, and of whose medical skill I had the highest opinion. Thus I thought nothing would be neglected on my part to save a life so dear—and this reflection has been my sole source of consolation in the midst of my despair at her loss. Heaven only knows what I suffered on this expedition. My fancy could not forbear to dwell on the most dreadful images which, though then merely ideal, were, alas! but too soon to be realized.

My friend was so good as to return with me immediately, and I was back again at Weimar, accompanied by him, within five hours from my departure. He found my Frederica very ill, but yet did not think her case by any means hopeless, and I once more began to breathe freely. Cathartics and diaphoretics were administered. She was become from delirium very peevish and obstinate, nor would take any thing but from my hands. Oh, with what trembling hands did I reach her the glass with the medicine, but she kissed me when she had taken it, and my soul  
could

could not but find some consolation in this testimony, that amid the frowardness of disease, and wanderings of distraction, her affection for me remained pure and undiminished as ever.

On this day, my drama of *Misanthropy and Repentance* was performed. I mention this circumstance only to introduce an anecdote, which, even amid the anguish I then endured, gave me a sensation of pleasure. About eighty of the students at Jena came over to see the play. It was the usual custom of these young men, upon such occasions, after having attended the theatre, to have a jolly supper together somewhere, and about midnight to return home, not without much noise, and hallooing and clapping, all which we used to hear in full perfection, as their route lay through the street where I lived. On this night alone, not a single carriage or horse passed my house, the whole party went quietly out of town by some other road, that they might not disturb my suffering wife. I mentioned this circumstance to her in the morning—she seemed pleased with the attention, and I take this opportunity of publicly returning my grateful acknowledgment to the gentlemen for it.

On the twenty-first and twenty-second, my Frederica continued much the same. I sent an express



express both mornings to Dr. Starke, with an account of the situation of his patient. I scarcely ever quitted her bedside, and experienced some satisfaction at finding that she did not in general appear to have any apprehension of danger. Once only as I embraced her, and laid my cheek to hers, not being able to restrain my tears, she seemed for a moment to be struck with a degree of anxious solicitude. This, however, soon vanished again, as I wiped my eyes, and endeavoured to resume a countenance of hope and serenity. Indeed, her delirium was commonly so strong, that it was impossible for her to be sensible of her situation.

On the twenty-third, she was easier and better. This gave me very flattering hopes. I went to bed much more composed, and, for the first time since her illness, had some quiet sleep. But the next morning, about half past four, I was awakened by the maid, with the dreadful intelligence that her mistress was much worse. Oh God! with what horrible feelings did I spring out of bed, and hasten to her room! I found her extremely uneasy. She complained of excessive pain at her heart, in her breast, in her back, and particularly in her right side about the lungs. She breathed very short, and her cheeks were extremely flushed. For some days, I had ob-

served this symptom with great anxiety, but the day before had been much consoled about it.

I trembled so that I could scarcely stand, for I thought her almost at her last hour, and knew not what was to be done. The nurse and maid were the only people in the room with me. The latter I dispatched to Mr. Buchholz, who was so good as to come immediately, and soon after came my mother and Madame Musæus, the widow of my excellent friend the professor. We rubbed the body of the poor sufferer all over with flannel, particularly those parts where she complained most of pain. She found this a considerable relief, the pain abated, and she assured us she was much easier.

Oh how was my heart, in these anxious hours, tossed about between hopes and fears! Yet so horrible to me was the idea of the irreparable loss I was about to sustain, that how much soever appearances threatened that event, I could not persuade myself that it was possible it should take place. A still, small voice, seemed continually to whisper in my ear, this cannot be!—the affliction were too great to be endured!—fate cannot inflict upon thee so severe a misfortune!—She may deprive thee of thy children, of thy property, but assuredly she will spare thy wife!

Ah that I could but have trafficked thus with fate!—could thus have purchased from death his devoted victim!

The physician hoped, that the alarming symptoms which had appeared, preceded only the breaking out of an eruption. How did I watch my beloved wife every moment, to examine if nothing of this kind was to be perceived; when, about noon, after repeated disappointments, some spots at last appeared. My transport was inexpressible. I ran immediately to both physicians with the happy tidings, and wept like a child. They shared in my joyful hopes, and conjured me, for God's sake, upon no consideration to let her be taken out of bed. Hitherto she had frequently got up to have her bed made, and however we sometimes wished her not to be disturbed, she was so extremely desirous of it, that it was scarcely possible to put it off. I now therefore never stirred from her room, since her love for me was so much more powerful than her disease, that when I tenderly intreated, she even gave this up. At night, I laid down in the room with my clothes on; when Madame Musæus, who, upon this melancholy occasion, proved herself a most sincere friend, promised faithfully, that if she appeared the least uneasy, I should be instantly awakened.

At five o'clock I arose. I received the joyful information, that my poor Frederica had passed a quiet night, and I found her easy when I went to her bedside, and kissed her as usual. This much increased my flattering hopes.

Since she appeared so well, Madame Mufaus went home early, and I lighted my morning pipe, and retired for a short time to another room, that I might not disturb my wife with the fumes of my tobacco. I had not been there long, before the maid came to me half breathless, and pale with horror, bringing a handkerchief all over blood, which my Frederica had thrown up. What a new source of alarm and anguish! I hastened to her, and found her with a short cough and spitting blood. I ran with all possible speed to the physician, he ordered her a composing draught, which I gave her; the cough soon abated, and she began to doze.

My strength was almost exhausted. The morning sun shone on the opposite houses, the air was warm, the heavens serene. I resolved to avail myself of my wife's being asleep to breathe a little fresh air. I turned my steps towards Belvedere. Were I to describe all my thoughts, my feelings, my prayers, my hopes, my fears, upon this walk, they would fill a large volume of themselves.

seives. Is it not a strong argument in favour of the immortality of the soul, that our thoughts and feelings are not confined by time? That they pass with such rapidity, that a single moment suffices to revolve in idea what would occupy years in action? That no man can say such and such a portion of thoughts shall pass in my mind in such a number of minutes, but that the acts of ages are involuntarily compressed together in one momentary perception, and yet appear as clear to the mind as though every object, every circumstance, were embodied before the eyes? What then can be this principle, that requires neither space nor time for its operations, yet works so all-comprehensively within us? Can it be ought but spirit?

Powerful are the charms of nature. Even on this awful day her enchantments for a moment engrossed my senses, and lulled my anguish to rest. The warm serene sunshine assimilating itself with what it found congenial in my bosom, some rays of reviving hope, they for a while, by their combined power, suppressed the tumults that raged there. “*Ah!*” I suddenly exclaimed aloud, “*all will yet be well!!!*” Fancy supported this blessed idea, and raised within me a crowd of transporting images. I saw the bloom of health once more spread itself over the  
cheeks

cheeks of my beloved Frederica. I saw her walking up and down the room, somewhat weak indeed, but supported by my arm, apprehensive of no farther danger. I sought out for her the best old Rhenish wine that could be procured, omitted nothing that might contribute to her entire restoration, and when this anxiously desired object was finally attained, I thought of solemnizing a little festival to commemorate the blessed event. My eldest boy I determined should learn a poem by heart, two orphan children should be clothed, and a circle of select friends invited. After dinner, as we were sitting round the table, a band of music should strike up in the next room, *Lord God, we praise thee!* When we, filling our glasses, and raising them up towards heaven, I, with my other hand round the neck of my beloved wife, would sing in chorus, *Lord God, we praise thee!*

Oh flattering fancy! For one moment didst thou here make me happy! It was a drop of cordial to enable me to struggle with new sorrow!

Amid these musings, I insensibly reached the Castle of Belvedere, about half an hour's walk from Weimar. I bought a nosegay for my wife, and a rose-bush in a pot, for she was always very fond of flowers. The nosegay I carried home myself. I reached my house about half past one, when

when I found my Frederica still asleep, nor had she coughed during the whole time of my absence. About two o'clock she awoke: I gave her the flowers: she seemed pleased with them, but it was only a momentary pleasure, she soon relapsed into her accustomed indifference to every thing. The eruption meanwhile continued, and this kept my hopes still alive. But in the afternoon the cough and spitting of blood returned, and continued for a long time. In the evening it abated, yet she breathed very short, and scarcely knew any body. Leeches were applied below her right breast, but she did not appear to feel them. The rose-bush I had bought in the morning was brought in, and placed by her bedside, but she paid no attention to it. I am silent as to my own situation, it may be conceived, it cannot be described.

About ten o'clock she seemed to be in the last agonies. Her throat rattled, her eyes were fixed, and the physician, as well as myself, thought there was every symptom of approaching death. My friends intreated me not to stay, and see her die; and reminded me, that I owed to our children the preservation of my life and senses. I was so stupified, that I knew not what I did. I took leave of my wife, who neither heard or saw me. Only for one moment, when I threw myself upon her, and pressed my burning lips to hers,  
did

did she seem in some degree sensible, and returned my kiss very faintly. This token of her love gave me the sudden relief of tears, they streamed down my cheeks: I kissed her again and again, and rushed out of the room, in the fatal conviction that these were the last kisses I ever should give this beloved wife.

I was solicited to leave the house, but while any hopes of her life remained that was impossible. I threw myself upon a bed in another apartment, where I continued in a state of mind little short of distraction. My mother remained in the room with my Frederica.

How shall I describe this long and miserable night! Every moment I expected to receive the last fatal tidings. As often as I heard the door of my poor wife's chamber open, my heart was ready to beat through my breast, and all my limbs shook—I expected it to be the messenger of death. About midnight, I heard the sound of coffee grinding in the kitchen. Oh God! this seemed an assurance that all was over, that those who were watching with her had no other object of attention remaining but themselves.

A thousand times had I resolved to go and satisfy myself upon this dreadful subject, but anguish



guish held me back, the idea of seeing her corpse, the corpse of my Frederica, was perfect agony. Still, still, I thought, a ray of hope remains in my bosom, shall I deprive myself of that by rushing on a dreadful certainty? Amid these horrid reflections, I continued tossing on the bed, experiencing torments not to be exceeded by those of hell. No! the sensations of a criminal whom the following morning is to lead to execution, cannot be half so dreadful.

Yet one more transient interval of hope was in store for me. Sometimes the lamp in my room appeared nearly extinguished, and then again quickly burned bright and clear. This seemed a type of human life, and I thought that my beloved wife might revive again as the flame of the lamp.

Four o'clock had just struck, when I heard the door of the sick chamber open, and my mother's footsteps approaching mine. My senses were nearly gone: I could hear my heart beat. I looked wildly at her as she entered—" *She is still alive,*" were the first words she spoke. What a balsam were they to my wounded soul! I burst into a shower of heart-relieving tears. I had no power of speech, I could not ask a single question, but my mother told me, with a countenance of consolation, that immediately after midnight,

midnight, the dreadful situation in which I had left my wife began to amend, she became easy, and had not coughed since ; she now knew every body, and had asked several times for me. With one spring I was in her arms. Oh God, what a blessed change ! She knew me, she smiled, she returned my kisses, and said sweetly, *I can kiss thee now joyfully : awhile ago it was painful to me !* —She was perfectly rational, and assured me she found herself better. I brought her the rose-bush, she seemed highly delighted, and even reached out her head to smell to it.

My transport was unbounded, and I inwardly thanked God for his mercy with an ardour seldom perhaps experienced. I considered my wife as saved. I thought within myself whatever has ascended to the utmost height it can reach, must inevitably fall again. My Frederica's disorder had last night reached that summit, and now is in its descent. I waited with impatience the dawning of day, when I hastened to the physician, who was astonished beyond measure to hear me say, *My wife is still alive.* He recounted over all the symptoms of approaching death that had appeared the preceding evening ; and since these had subsided, he ventured to hope with me, that the crisis was past, and she might yet be restored.

He

He ordered her some medicines, with which I will own I was not satisfied, since I could not help apprehending that there was great danger of the exertion of taking them bringing on again the cough and spitting of blood. But since they were recommended by both physicians, and I had great respect for their judgment, I yielded my own opinion, and had them prepared. But alas! what I had feared actually ensued: she immediately began again to cough. I hastened once more to the physicians, though with much less sanguine feelings than before, and told them what had happened, when they desired that all attempts at medicine might be relinquished.

Alas! never shall I be able to banish the dreadful idea, that had she been suffered to remain quiet that morning, and not been disturbed in this way, her youth and excellent constitution might at length have worn out her disease. Yet let it not be thought that I mean to cast a reflection upon our two worthy physicians. I am confident, that they were scarcely less anxious than myself, to save a life so dear to us all; and I doubt not were actuated by the fear of omitting any thing at so important a moment, that had the remotest chance of proving beneficial. But when a house is burnt down, people are very apt to say, that a pail of water thrown earlier on  
this

this or that spot, might have saved the whole edifice. The world must not be severe with a man under misfortune.

I sent once more to Jena, to beg my friend Dr. Starke's attendance. I charged the servant to make the utmost possible haste, and to return instantly with the Doctor. The honest fellow, who loved his mistress sincerely, and who, indeed, did not love her? was gone no more than three hours and a half. He brought me a note from Dr. Starke, with a promise that he would be with me himself in the afternoon.

It was now noon. Exhausted with fatigue and anguish, I had lain down on the sofa, and endeavoured to sleep; but when I heard the sound of the horse galloping along the street, I sprang up, and hastened with the note into the sick chamber. There I found the same symptoms of approaching death as the evening before, the same rattling in the throat, the same fixed glare of the eyes, and the same despair in the countenances of all the attendants. The looks of the physician, too, plainly confessed that his art could do no more for her.

Ah! he could not!—and God would not!—  
Why he thus tore asunder one of the happiest  
couples

couples that ever were united !—Why he separated two souls that only wished to live for each other ! Into those things we are forbidden to enquire !—But, oh ! let not any one impute it to me as a sin that I complain !—The Lord gave her to me !—The Lord hath taken her away !—I am no dissembler—I cannot add, Blessed be the name of the Lord !

Of what passed in this and the following hours I have but a confused recollection. How I kissed her for the last time, without even receiving a like faint return as the evening before ; how I rushed out of the room, unable to support the idea of beholding her last struggles ; how I ran to the house of a friend a few doors off, and what horrible feelings there rent my bosom—all, all these appear to me as the harassing images of some fearful dream.

Not many days before I had said to this friend, that I was confident my senses never could support the loss of my wife ; and earnestly entreated him, should this dreadful catastrophe actually take place, to think and to act for me, and endeavour, for the sake of my poor motherless infants, if possible, to rescue from despair a father who had himself stood for three years upon the brink of the grave. I charged him, when  
the

the last fatal stroke should be over, instantly to order a chaise, and fly with me, no matter whither, only to take me from the place that had been the scene of all my sorrows—from the place where every joy must be buried in the grave of my deceased wife. He promised to comply with my request, and kept his word. He went himself to my house, my wife had breathed her last, and he sent instantly to the post.

I repeat it, that I have no clear idea of my own feelings. My brain was all confusion; overpowered with anguish, I could not remain a moment in the same spot; every place seemed too confined for my bursting bosom; no tears came to my relief; I ran half frantic into the street, a bleak north-wind blew directly through it; yet even there I felt as in a burning furnace.

I told my friend I would wait for him at the gate of the town; and thither I hastened, though I scarcely know myself how I reached it; neither am I certain, whether by the way I met any person with whom I was acquainted. I only recollect, since of this my anguish reminded me, seeing the postillion who a few weeks before had driven my wife and me to Leipfick.

I re-

I remained for two hours without the gate, accompanied only by my own anguish and distraction. The weather was cold, rainy, and stormy, but I was insensible to it. I walked up and down by the side of a ditch, endeavouring to collect my scattered senses, and to reflect calmly upon my situation, but it was impossible. Once or twice a few tears came to my relief, but they were few. Heaven was sparing of this lenient balm.

After a while, an old man in a soldier's uniform, probably a pensioner of the neighbouring hospital, whose attention, I suppose, had been excited by the wildness of my appearance, came up to me, and asked if I was ill. I answered, Yes, and passed on. "*Ah! that's plainly enough to be seen!*" I could hear him say in a compassionate tone, as I continued walking forwards. I know not whether it was this appearance of participation in my sorrow that gave a new turn to my feelings, but I burst into tears, and wept violently for some minutes; yet this was soon past, and I relapsed into my former state of gloomy stupefaction.

At length, towards evening, I saw my own travelling carriage approach, the same carriage into which I had so often handed my Frederica;  
in

in which I had enjoyed so many happy hours by her side. I got hastily into it, the little dog which had been my wife's favourite was there, and jumped upon me, wagging his tail. Oh God! what painful recollections did it call into my mind. Every thing in the carriage bore some reference to my Frederica. In one pocket was a stain, made by a bottle of medicine which she had once broke. Here was a needle, with which she had been at work: there the mark of powder from her hair: and yet what was absent reminded me of her far more painfully than what was present. At our departure from Reval, I had a couple of small pillows made, covered with leather, to rest our heads against on the journey. On these my wife had lain during her illness, as she found the pillows belonging to the bed too warm—on these she died!

We proceeded onwards, the clouds began to disperse, and the moon appeared. Not a word was spoken. My friend felt sensibly, that at present any attempts to console me were vain, he was silent therefore, and in my heart I acknowledged this as an obligation. I fixed my eyes steadily upon the clouds, which the wind blew into a thousand varied forms, at first only with a vacant stare, but after a while they caught my attention, and my fancy found a melancholy gratification



tification in likening them to such images as were most accordant with the situation of my soul. In one, I saw a coffin, in another, a funeral procession; in another, a hat, with a long craped hatband. I found in the heavens whatever I sought: never was my imagination so fertile in forming resemblances. At length about eight o'clock we arrived at Erfurth.

Soon after I had left my house, Dr. Starke arrived, and opened a vein in my poor Frederica's arm, but in vain. Nothing could snatch from the grasp of death the sweetest, gentlest victim he ever seized. For the first time since our union did she give me an uneasy sensation—she died!

I was afterwards informed by letter, that the fever occasioned by the milk had fallen upon her lungs, and was the origin of her disorder. A thousand tormenting reflections upon this subject oppress my heart. It is true, I do not doubt that my Frederica now bears testimony to our great Judge, that I did every thing the tenderest love could suggest to save her; yet I cannot shake off the idea, that if this or that thing had been done or omitted, she might yet have been alive; so often does the rescue or destruction of a man hang upon a single thread—upon some

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accident

accident apparently of the most trifling or insignificant nature.

I am eternally haunted by the recollection, that in the last days of her illness, my beloved wife called very often, it is true only amid the wanderings of delirium, for the *Russian medicine*. She frequently endeavoured to explain herself more fully, and used every possible effort to make me understand what she meant, yet never could think of the right name: she could only say the *Russian medicine*. I perplexed myself in vain at the time to conceive what it was on which her distempered fancy dwelt, but it has since occurred to me that she doubtless referred to a powder in very common use in our country; which, though the physicians may declaim against it, and consider it as quackery, has most certainly often achieved wonders. And since I believe we owe the life of a son, given over by the physicians, to this powder, it is very probable that his poor mother might feel confidence in its power to restore her also. Oh Heaven! who knows what might have been the effect of this powder's being administered on that last fatal day, during the short interval when her breath was easy, and her cough quiet! But how should I have assumed courage to recommend it! since, if she had then died, I had considered myself

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myself as her murderer, and been even more wretched than at present.

Alas! it was determined by a higher than mortal power, that thus it should be, and no otherwise. The great wheel that guides our destinies is not to be stopped by a blade of stubble. She is dead! and all my hopes and joys died with her!—I look for no more happiness on this side the grave! I may yet perhaps sometimes laugh, but my heart will never more be really cheerful! Many years may yet pass ere I shall be reunited to the only treasure of my soul—I may drag on a procrastinated existence, but never can I really live, since I am deprived of the better part of my life's support!—What remains of me will only hope, will only sigh for the time of its re-union, to this perished half, and the sole consolation my sorrows can ever know, will be in constantly looking forward to that blessed period.

Thou pious soul, belov'd, ador'd,  
 Oh draw me in love's bands tow'rd thee!  
 Draw me to thy heart, sweet angel,  
 That I an angel too may be!

BEFORE I proceed farther, I must beg a few minutes' indulgence of my readers, while I enter

on some defence of my behaviour upon this fatal occasion. My friends have tormented me incessantly with reproaches for so hastily quitting my home, my family, my connections. I should have remained at Weimar they say. But why? This is a question they cannot answer. Letter after letter followed me on my flight, they were still in the same story. One said, "We all hope, that when your sorrow is abated by time, you will think more reasonably upon the subject, and return among us." Another says, "You owe it to your own character speedily to return, else it will be believed that you only fled to banish every melancholy object, every unpleasant recollection from within the circle of your own observation\*."

\* They must have very little heart themselves who could thus arraign Kotzebue's conduct. Who among us shall pretend to dictate to another the exact measure of affliction proper to be felt on the loss of a tenderly-beloved friend, or the manner in which that affliction should operate upon the heart. Endless as is the variety in the mind of man, so endless must be the variety of ways in which it will be affected by any severe shock; and because one person has power to controul his feelings on such occasions, he has no right to judge another whose mind is differently constituted. Who would condemn a madman, for fancying himself a king or an emperor, and one overpowered by excess of anguish, is, for the time, no more responsible for his sentiments and actions, than he who, on account of his confirmed insanity, is chained in a lunatic hospital. Such a man is an object of compassion and sympathy, not of censure. The reader will pardon these observations.—TRANSLATOR.

From my soul I detest such scannings of the conduct of others ! such *They say !* and *They believe !* nor shall I concern myself about them as long as my own conscience does not unite her voice with that of the public. But never was my astonishment greater than at hearing of these censures, for never was any thing more unexpected.

And what should I do at Weimar ?—Who will answer me this question ?—Who, under like circumstances, would not have acted as I did ?—Who would not have flown the place that had proved the grave of all his peace and happiness, when bound by no particular connection or obligation to remain in it ? Oh, how I pity the wretched mortal who perhaps is constrained by some office, or still worse, by his poverty, to remain on the spot of earth that entombs the object of his fondest love ! I pity him, and return thanks to heaven that, severe as is my lot, I am not doomed to such aggravated distress.

I have long enjoyed an office under the Empress of Russia. This magnanimous woman, even in the midst of her battles and victories, could condescend to pay attention to an unfortunate servant, whose health had long been materially injured by the cold and damp climate upon  
the

the shores of the Baltic Sea. She allowed me a year's absence for my recovery. I spent the summer at the baths, and in the autumn returned of my own free choice to Weimar, in the hope of spending a happy winter with my Frederica, in the bosom of my family. Happy this winter cannot now be, and of all places Weimar is the last in which I can hope for the restoration of my lost health.

Once more, then, why should I return thither? What should I do there?—Oh, I know but too well how my time would be passed! The church-yard would be my daily resort, my principal abode. There, in a vault, lie the remains of my father, whom indeed I never knew, since I was but just born when he died; but whose memory, from the character I have uniformly heard of him, I tenderly love and respect. There, by the side of that wall, slumbers the corpse of the worthy Musæus. Oh, my good, my beloved friend, hadst thou been living, thou hadst not judged thy pupil so severely!—And last of all! oh most fatal of all!—there is now the grave of my only treasure, of the best, the most amiable, the most affectionate of wives. There rest the happiness of my mortal, the hope of my immortal existence!—My father, my tutor, my wife, all, all are enshrined within the walls of that church-yard;

yard; is that then a place for the re-establishment of a debilitated frame, and shattered nerves, or for restoring to its proper tone, a mind tossed about with a tempest of agony.

“ There is no occasion to go thither,” methinks I hear observed, by some sage, cold-blooded, insensible hearts.

“ Would it be in my power to controul myself?” I ask. “ Could reason or friendship restrain me? Or, if I did put such a constraint upon my feelings, would that diminish my agony? or would not this constant struggle rather prove a perpetual aggravation of it?” And, perhaps, all I should gain at last by such conflicts would be the sneering appellation of a sentimental fool.

And, supposing I abstain from going to the church-yard, whither else should I go? Is there a spot in Weimar or its neighbourhood that I have not traversed with my Frederica, and shall I now traverse them alone? Shall I take a walk in the park? That was my Frederica’s favourite resort, not a foot of ground is there within its extensive circuit over which I have not wandered with her on my arm, not a bench on which we have not sat together, not a prospect that

that we have not admired together! There, at the river, have we fed the Muscovy ducks, swung our little William in the swing between the trees, or at the bridge bought fish out of the trunks; every where I should find something to recal my Frederica to my remembrance!—every where should I see the image of my Frederica!

Into the park, then, I can as little go as into the church-yard, though in both I might find relief to my wounded heart, for it must break!

Shall I fly to my mother's house!—There I have lived with my wife, there too, every object must remind me of my lost happiness. At that table we breakfasted together—at that toilette she used to dress—from that harpsichord she drew tones soft and sweet as her own heart! That was the place where she sat at dinner, on this sofa we have reclined together while she read to me, when I was too ill to attend to any thing but her loved voice. That was her sleeping-room, and in that room—she died!!!—No! no! he has never loved who can importune me to spend another hour in that house!—It is to me a yawning grave, and though I can no longer find any charms in life, I must not forget that I have children.

What



What then would remain for me? To mix with society. But society I cannot at present bear, at least not the society of persons formerly known to me. Nothing is so dreadful as the thought of going among those who would pity me, who would perpetually be asking how I find myself? who would endeavour to console me, would talk to me of the wise decrees of heaven, of reason, of piety, of resignation. I know I have friends there who would cordially sympathize in my sorrow, but they could not secure me from the intrusion of unsolicited comforters, and these I cannot help seeing in imagination accosting me at every step with their common-place saws, which would drive me to distraction.

Away, then, with the idea of such consolers! I do not wish to be consoled, neither do I wish any one to weep with me. These things sound well, but are in fact fine-sounding phrases only. Who *can* indeed weep with me, for who can feel like myself what I have lost? I am more composed amid a crowd of unknown faces, who are ignorant of the heavy calamity I have experienced, than surrounded by those who have been accustomed to see me in happier circumstances. Here I am not afraid of being assailed by remarks that would only irritate and inflame anew those wounds, the smart of which is beginning in some degree

degree to abate. Here I can weep alone and unmolested, no one observes my tears, or aggravates my sorrow by attempting its alleviation.

Strange, that I should be reproached with endeavouring to fly from melancholy recollections!—And who would not fly them?—I am advised to remove this suspicion by returning.—No! this suspicion is well-founded, and I neither can nor will refute it. I fled Weimar, that my sorrow might not be perpetually nourished; and how this conduct so natural, so consonant to human feelings, should injure my character, is to me incomprehensible. That in flying that scene of woe, I have not forgotten my beloved wife these pages will sufficiently testify. The vicinity of her grave is not necessary to remind me of my Frederica; who would rush into the flames when he only seeks to warm himself?

But it may be urged, that I have children at Weimar, who have a claim on my attention. It is because I feel their claims so deeply, that I am exerting every effort to restore my mind to such a state as may enable me properly to fulfil the sacred duties of a father. At present, they are placed in situations that render my immediate care unnecessary. The eldest is with a very worthy and respectable man at Schnepfenthal, who possesses both

both the will and ability faithfully to discharge the duties of a guardian. Far better is it for him to remain there till his father's mind be composed, than for his infant heart to be made a witness of sorrows that might throw clouds over the cheerfulness of youth which no time could disperse. To the youngest, at present, the attentions of a nurse are more necessary than those of a father, she is with her excellent grandmother, she cannot be in better hands: indeed I will freely own that my bosom must experience many a severe conflict before it can be reconciled to the daily sight of this child. She cost her hapless mother her life! and can I behold her, though innocent, without recurring to this recollection?

Let not then my flight be considered as having interfered with any of my duties. I am satisfied that it was the only means of saving my reason, perhaps my life, and am firmly resolved never more to revisit my once-loved native town\*.

\* To this resolution, according to report, Kotzebue has uniformly adhered. When he quitted the Empress of Russia's service, he was for some time Director of the imperial theatre at Vienna. That place, at his own request, he was permitted to resign some months ago, and he now resides at Jena, but no less ardently devoted than ever to his literary pursuits.—TRANSLATOR.

I here return my grateful thanks to those of its inhabitants with whom I lived in social and friendly intercourse, for the many happy hours passed in their society. I return my grateful thanks to those who loved and valued my Frederica, particularly are they returned to the two worthy physicians for every moment of ease their skill procured her during her last painful illness! And thou, my best of friends G——, the warmest effusions of my gratitude are thine. Thou art a man of no common cast, for thou didst prove, what is so rarely to be found, a friend in need!—I cannot be lavish of words, let silence speak for me!

Thus I take an eternal farewell of thee, thou scene of happiness to the boy, of misery to the man! Within thy walls I first received existence—within thy walls that existence was again lost, since what remains to me of life, I scarcely can count as existence. Hope and joy accompanied me as I entered thy gates,—despair and misery drove me out from them again!—Mayest thou never become the scene of like misery to any other of thine inhabitants!

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At Erfurth we went to the sign of the Black-Thorn. The last time I was there we had put  
up

up at the Roman Emperor, but my Frederica was then with me, and I could go there no more.

At the Black-Thorn, we met the Baron von O——, a very pleasing and well-informed young man, with a head and heart of the true coinage. I begged him to accompany us. He was affected by my situation. He is perfectly at his own disposal, he needed not much intreaty, but immediately consented to my request, and getting into the chaise with us, we proceeded onwards.

NOVEMBER 30.

On this day we arrived at Mentz. Even winter cannot deprive the country around that town of its charms. He who could not, though labouring under the pressure of severe affliction, feel the beauties of the prospect in descending the hill from Hochheim, where the noble Rhine appears proudly embracing the lovely, though less stately Maine, as his bride, with the magnificent town of Mentz spread along the banks of both rivers, and the vine-covered hills by which it is surrounded—he who could not feel these things, must be a wretched man indeed. Such an one I truly pity, he is even more wretched than myself.

I was

DECEMBER 2.

I was separated from the excellent G——. He returned to Weimar to a wife whom he tenderly loves! Heaven reward his kindness to me by sparing that treasure to him!—I desired him to take back my carriage, it had been the scene of many happy hours spent with my Frederica, and I could not bear to proceed in it. Every thing unnecessary too I also sent back, resolving to proceed in the Diligence with my friend O——, harassing myself with as few incumbrances as possible. The little dog alone I could not dismiss: I used to dislike this poor animal, but now I feel that I cannot part with him as long as he lives.

DECEMBER 3.

A melancholy morning. The image of my Frederica was never absent from me for a moment. To give vent to the anguish of my soul, I began to write the detail of her illness. It occupied my mind, and I found it some relief. I will therefore continue it—'tis a soothing though painful employment.

I this day became acquainted with a man who had long appeared to me in an amiable light as an author, and now does not seem less amiable as a man. This was Professor Heinse, author of the *Ardinghello*.

Con-

DECEMBER 4.

Conducted by the last-mentioned person, in the morning I visited the library of the hereditary prince, of which he is super-intendant. The rooms are built with taste and elegance. We saw there the oldest monument of printing, the first Bible by Guttenberg, a very finely printed collection of the different sorts of writing that have been in use in the world, superb editions of the classics, the ruins of Balbec and Palmyra, some of the finest and most expensive works in Natural History, with various other things worthy of a princely collection.

But what pleased me more than all, was the enchanting prospect from the balcony. Beneath us was the Rhine with the noble bridge of boats, and a crowd of moving masts. On the other side the suburbs of Cassel, and Hochheim in the distant scene. To the right the confluence of the Rhine and Maine, to the left a beautiful island in the Rhine, farther off the Castle of Bibrich, and quite in the back-ground the whole Rhinegau. Never did I see any thing more charming: he who wishes to prove, whether his soul be endued with any of the inspiration of poetry or painting, has only to spend some time on this balcony, and if still this matter remain doubtful, he may be satisfied. The true poet must involuntarily break forth

forth into poetic effusions, the true painter must irresistibly sketch the landscape.

My friend and companion O—— this day received letters from Weimar. He told me *that all was quiet in my house*. Oh, how these words pierced me to the heart!—Quiet indeed!—What so quiet as death!—The intelligence was kindly meant to console me. I made no answer to it, but how often in the midst of tumult and dissipation has the dreadful idea rushed upon me, *that all was quiet in my house!*

DECEMBER 5.

In the evening I received a letter from Weimar myself. The moment I cast my eyes upon it, I was seized with a sudden trembling. I had not power then to open it. I laid it by till morning, but this was no relief to me. I passed a miserable night!—and the morning——

DECEMBER 7.

We set out at eight o'clock in a hired chaise for Mannheim. It was a delightful day. The heavens were serene and unclouded, and the bright rays of the sun played on the glassy surface of the Rhine, along the banks of which lay our road. The prospect around was smiling and cheerful, though in the midst of winter. Hills covered with vines, islands in the midst  
of



of the river, convents always erected in the most enchanting spots, and high mountains to the left in the distant horizon, adorned and diversified the scene. A thousand times was my soul harassed by the agonizing wish that my Frederica were but by my side—a thousand times was I assailed by the most painful comparisons between my present journey, and that I took with her when we returned into Germany. How often did I then rest my head upon her lap, or against her shoulder, to court the gentle slumbers my ill-health required! How often press her lovely hand to my lips!—No! never, never, can I be happy again.

My creative fancy, the most faithful friend I have received from nature, did not this day forsake me. I formed to myself a vision, or rather built a castle in the air, which amused my distracted mind for more than an hour together. It took its rise from a beautiful island in the Rhine, which, as we passed it, strongly attracted my attention. I supposed myself a god, or at least a semi-deity, endued with the power of calling my Frederica back to life on condition of passing the remainder of my days with her on that island, without ever visiting the opposite shore ourselves, or receiving visits from others. I saw the boat that carried

us over, we quitted it, the boat returned, and we remained there alone. Yet not entirely alone!—Love had fluttered over with our boat, esteem and friendship clipped his wings ere he could depart again; and he remained our companion.

We then began to establish our domestic œconomy. I built a little cot amid a groupe of flourishing trees; my Frederica laid out a garden, which we sowed and planted, and in time were repaid by its ripened fruits. There in the meadow that smiles on the river's banks our cattle grazed, and there too our infants sported and played. But lest they should fall into the water, we planted a hedge by its side for their defence. Smile, reader, if thou wilt!—Yet deny me not the momentary pleasure I receive from such delusions of fancy!—they are my sole pleasures.

We arrived at Mannheim towards evening.

DECEMBER 8.

I was invited this day to dine with Iffland, but was too ill to accept the invitation. As I thought, however, that this attention gave me some claim upon him, I taxed his politeness with furnishing me entertainment for the morning, and  
begged

begged one of his manuscripts to read. He was so obliging as to send me the *Autumn Day*, which I found an excellent piece, and well worthy of its author.

In the evening my *Natural Son* was performed. I did not go to the theatre, for oh! never can I bear to be present again at the representation of that play. My beloved Frederica used to perform the part of Amelia on our private stage; I instructed her myself in my ideas of the character, and every association and recollection connected with it, would plant a dagger in my heart. Besides I have put into the mouth of the Pastor such a picture of wedded happiness as I can no longer bear to think of. I remained therefore alone, and passed a melancholy evening wholly occupied with reflections on my late calamity. Some books had been brought me from the bookseller's, but I could not read, I could only walk up and down the room almost in a fit of delirious enthusiasm. With tears did I implore the spirit of my Frederica to appear to me, and so wrapt was my imagination, that I was for a moment surprised she did not yield to my request.

I afterwards sketched the design of a monument, which, at some future period, I shall erect to her in my room. These were melancholy

hours—yet hours that fascinated my senses very powerfully.

DECEMBER 9.

I received letters both from Weimar and Reval that made the blood gush anew from my unclosed wounds. My mother told me that the new-born infant had been baptized under her mother's picture. Oh God! why was this only to be written to me!

In H——'s letter from Reval, was enclosed one from his wife to mine, whose intimate friend she was. It was directed *To my dear Frederica*. Tears started into my eyes as they were cast on the direction—that dear Frederica was lost for ever.

A poem was this day sent me by an anonymous hand upon the representation of the *Natural Son* on the preceding evening. The plan of it was this. Art invited Nature to see the performance of a master-piece, to which Nature replied, that it must then be a piece written by me, and acted by Iffland, Böck, and Witthoft. Such gross flattery is insufferably nauseous. 'Tis strange that whoever seeks my acquaintance, seems to think he must necessarily accost me with a compliment to some of my writings. Must a poet then al-

ways be approached with a full mouth, as an eastern monarch with full hands? Oh, that people could but feel what a grievous tax it is to be continually returning such compliments with the common place ceremonials of *pardon me, Sir!* or, *you do me great honour!* or, *your commendations give me great encouragement!* and the like. Yet let it not be supposed that I am absurd enough to make a pretension of indifference to public approbation and applause, only I wish to be spared the embarrassment of answering these courtly flourishes.

I dined with Madame von D——, a lady of much spirit and vivacity. One specimen of her wit shall be given, because it contains a very just observation, to which those whom it concerns would do well to pay attention. It was observed by somebody at table, that the players in their performances often help themselves out with an *Oh!* or an *Ah!* “’Tis a dramatic staff,” said the master of the house, “on which these gentlemen lean for support.”

“Rather,” replied the lady, “a dramatic cudgel that they make the audience feel soundly.”

We

DECEMBER 10.

We saw the *Hall of Antiques*. From the title, I expected to have found a collection of real antique statues, but it reminded me of a trick once played at Erlangen. Over the door of a house a board was placed, saying, *An elephant is to be seen here*. The inhabitants crowded to behold this curiosity, when, behold! the print only of an elephant was exhibited.

In like manner the *Hall of Antiques* contains nothing but casts after the ancient works of art, most of which are to be seen, much better executed, in Rost's shop at Leipzig. I was however pleased with the Hercules, the Laocoon, and the celebrated Torso.

An ignorant fellow, employed as a model to the academy here, went about with us, to explain the figures. "And there," said he, pointing to one, "is Voltaire who died some time ago at Paris."

"Who was Voltaire?" I asked.

"A poet," he replied, "and a great scholar who did not believe any thing till he was  
" upon

“ upon his death-bed, and then he believed every thing.”

What infinite trouble have the priests taken to convince the world that Voltaire was a convert in his dying moments !

Hence we went to the picture-gallery, which is indeed very fine. Ah ! I sought every where among ten thousand faces, one that I could imagine bore some resemblance to my Frederica, but none such could I find. This gallery contains many pieces of the Flemish school. I was more especially pleased with Rembrandt's famous picture of the reconciliation of the Romans and Sabines, through the interposition of the Sabine women who had been carried away by the Romans. 'Tis a pleasant thing that the name of the artist is here affixed to every picture. This is not the case either in the collection at Dresden, at Dusseldorf, at Cassel, or at Sans-Souci.

In the evening *The Virgin of the Sun* was performed. Iffland played the High-Priest, and gave the author a proof that his highest expectations of excellence in the actor could be exceeded. Mademoiselle Witthoft also, though she only played the insignificant part of Idali, evinced

evinced that a great actress may render even a trifling part important. The dresses and decorations were splendid and shewed great taste. I cannot tell, however, why Rolla carried a club. A people who could build such a temple, were, as may be reasonably supposed, past that æra in nations when the warriors combated with those weapons.

DECEMBER 11.

At noon we proceeded in the Diligence to Strasburgh. I chose this conveyance, which was then only known to me by report, partly from œconomy, partly because amid such a medley of company there would probably be more to engage my attention, and dissipate thought. We found five people seated there already, and as we came somewhat late, we were consequently obliged to be content with the worst places. Our company consisted of:

*Imprimis.* A young merchant who had stuffed up every corner of the carriage with Champagne bottles. He bore the appearance of strong health in his countenance, from not troubling himself with thinking much.

*Secondly.* Next to him sat a lovely girl from Landau, who spoke both German and French,  
and



and talked at a great rate with the young merchant. Sometimes they gave themselves out as husband and wife, and indeed from sundry little circumstances which I leave the reader to guess, the presumption that they were so, appeared very strong. Such, however, was not really the fact.

*Thirdly.* An officer from the garrison at Mannheim, who, notwithstanding the established prohibition against smoking in the diligence, puffed his tobacco in monstrous clouds into my face, without shame or remorse.

*Fourthly.* A person who appeared like a Dutch clergyman, and was undoubtedly the most companionable man of the whole party.

*Fifthly.* An ugly, insignificant, stupid woman.

The officer amused me with relating to the company, that the Baron von Kotzebue had been some days before at Mannheim, and was present at the representation of his *Virgin of the Sun*. He prattled a great deal besides about me and my writings, but since no one joined in the conversation, he afterwards adverted to a more general subject, and made many ingenious remarks upon the bad quality of the spring water at Mannheim,

Mannheim, on which the young merchant, with a smile, cast some oblique glances at his Champagne bottles.

The embarrassment of my servant too, was not a little entertaining. He was now, for the first time in his life, in a carriage with me, his knee squeezed against mine. Besides, this eight-seated vehicle, and the introduction of his little person among a company of gentlemen and ladies were altogether so new to him, that an expression of deep astonishment was very legible in his full fat face. On this journey he frequently ate at the same table with me, and I think I can now assert from experience, that this species of condescension, or of confidential intercourse, if it may be so called, extremely increases the attachment of servants to their masters. It seems to give them a certain feeling of consequence in their own eyes, though without lessening the respect due to those they serve, provided the conduct of the latter be such as not to degrade their own respectability. Ah, why have we bound the good old patriarchal manners in the chains of an over-weening pride!

We slept at Neustadt. From this journey, and the manner in which it was performed, I had received infinite entertainment as well as benefit,  
since

since the shaking of the vehicle was good for my health, and the weather was so mild that I felt the air extremely salutary, had not the state of my mind embittered every enjoyment. Never could I shake off the recollection of why I was travelling, why I wandered thus up and down, without any fixed object in view. I was in pursuit of peace and composure of heart, two friends which I could not hope soon to find.

DECEMBER 12.

At four in the morning we proceeded on our journey. Of the company that set out with us, only the young Champagne merchant and the pretty girl remained. So much the more commodiously were we seated.

At nine o'clock we arrived at Landau, the first town on our route occupied by a French garrison. We were only allowed half an hour for breakfasting, which breakfast was only to be procured at the coffee-house, which coffee-house was at a great distance from the post-house. 'Tis a silly institution in France that coffee is only to be had at the coffee-houses.

If I had not previously known that this was a French frontier town, I must immediately have

have discovered it by the extreme affectation of *politesse* that reigns throughout. Smoking is a thing not allowed at the coffee-house. I asked who were the people that chiefly frequented the place?

“*Les Officiers*,” was the reply.

“And do not the officers smoke?”

“*Non, Monsieur.*”

“And cannot endure the fumes of tobacco?”

“*Non, Monsieur.*”

When the half hour was elapsed we proceeded on our journey, but alas! no longer in the best seats. The young lady remained at Landau, and, oh terrible! her place was to be supplied by seven other persons, making our total complement of passengers ten.

I confess at the first moment my heart revolted so much against this squeeze, that I was about to descend from the carriage, and hire a post-chaise. It was a truly formidable sight to behold one after another tumbling in, arranging, crowding,  
com-

compressing themselves together, and when it might reasonably be supposed that the whole cargo was stowed, and no room remained even for so much as a lap-dog, to see yet another and another head appear, like herrings, ramming down for salting. However, all was so ordered, that at last we were tolerably well packed, and those in the back seats, at least, but little incommoded.

Among our new companions, was the mayor of a neighbouring village, who was very eloquent in haranguing upon his office, upon *decrees*, the *Notables*, and the like. He was recently elevated to his dignity, and having been taken from the plough to be placed at the head of the people, prided himself not a little upon the distinction. Politics were the principal subject of conversation, in which we, of course, did not join. Thus much appeared pretty plainly, that however the revolution may in general be applauded, the new order of things affords little real satisfaction. The tree pleased while it looked beautiful, covered with blossoms, but no one likes the sour fruit.

After a while, growing tired of politics, I had recourse to the more agreeable prattler *Jean Jacques*, whom I carried in my pocket. With him I amused myself till the evening began to close

in,

in, when I put by my book, and opening the little window next to me, tucked myself into the corner of the carriage. The diligence has eight windows, one in front, one behind, one on each side, and a little one scarcely as big as my two hands at every corner.

It was a lovely evening. The crescent of the waning moon shone bright in the heavens, the greatest part of the company fell asleep, and all being still, my fancy began again to form visions. I looked around for the image of my Frederica, intreated her spirit to appear beneath the shade of the next tree by the road side; and when I did not find it there, eagerly looked forwards in hopes of espying it beneath a more distant one. Oh! how my heart beat if then a white post, beheld through the twilight, for a moment half deceived my senses with the idea of having found what I sought!—Was this an impulse of fear?—Ah, no! the apparition of a beloved object cannot raise apprehension in the bosom of him who loves. My heart feels a painful longing but for one moment to behold the spirit of my Frederica! I would give my whole life for such a moment, since it would change into *conviction* what now is only *hope*, that I shall hereafter be re-united to her, hereafter behold her again, press her again to my bosom.

Late

Late in the evening we arrived at Hagenau. We supped in a spacious hall, where eight large tables were set out, filled with company, eating, drinking, or playing. Many, indeed, were already drunk. All was mirth and jollity, to which, perhaps, its being Sunday, contributed not a little. The patrol once made its appearance among them, but the severity of those gentlemen was easily subdued by a glass of wine.

I asked an officer of the garrison of Strasburgh, one of our travelling companions, whether that, pointing to the dress of the patrol, was the national uniform?

“*Mon Dieu !*” he replied, “are you not acquainted with that yet? Why, it is to be seen every where.”

From this answer I concluded, that the national guards, and the regular military, were not particularly complacent towards each other.

I was farther confirmed in this opinion, from over-hearing some of the former, at the next table, recounting over many heroic deeds of the officers, which evidently were designed as sneers. Our travelling companion very judiciously took no  
notice

notice of their impertinence, and by this silence best asserted the honour of the stronger.

DECEMBER 13.

We set out again at six in the morning. One person more was added to our company, an old man with the cross of St. Louis, a fowling piece, and a pointer. He amused us with relating stories of various horrible murders that had lately been committed in that neighbourhood, and illustrated his narrations by the many newly thrown up graves and wooden crosses which we found by the way. This was poor consolation to the harmless traveller proceeding quietly on his route, especially since every thing now remains unpunished, even though the criminal be well known. Yet what has the poor forsaken wretch to fear, who has already lost his all!

We entered Strasburgh about noon, and alighted at the Red-House, upon the beautiful parade. Here every thing is already national. I observed, as we passed along the streets, a national pharmacopœia, and even a national hatter.

My ill stars would so ordain it, that in going from the bureau of the Diligence to the inn, I was witness to a melancholy accident. A pair



pair of unruly horses in a carriage threw their rider, and dragged him the whole length of the street, stamping upon and kicking him all the way. Never was a more horrible scene, it turned me sick, and I was ready to faint. I heard nothing around me but dreadful exclamations of *he's killed! he's killed!* The horrible image of the man, dragged as I had beheld him, haunted me all day!—Oh God! was not my soul sufficiently oppressed before with horrible images!

The guard passed our windows. The march they played was sweet, yet this struck me as not the proper character for a march; it bore too much resemblance to an air. Greater solemnity had been more appropriate. I observed, that the cannoneers wore shoes and stockings with their uniform, instead of boots, and that no two had stockings alike: this appeared to me truly French.

After dinner, we visited the shop of Amand King, the bookseller. He is a polite and pleasing young man, and I here make my acknowledgments for the disinterested attention he shewed me. He is at present printing a French version of my *Adelaide of Wulfsingen*, executed by a Madame de Rome at Paris. This he gave me to look over, and the reading of *Adèle de Wulfsing*

afforded me much diversion. It is truly frenchified in every part. At the end, Adelaide is discovered to be the daughter of Miffivoi, substituted for Count Hugo's, consequently not Theobald's sister. But the translator has not esteemed it worth while to trouble herself with removing the striking improbabilities in the way of such an incident.

I was particularly surprized, that any expectation should be formed of this piece being approved upon the French stage. But Mr. King assured me, that it could scarcely fail of pleasing, since every possible method of rendering priestcraft odious, was now eagerly fought.

Mr. King, too, was in the national uniform. I cannot say but that it is very smart, and has a good effect. On the buttons is engraved *la loi, et le roi*. I asked, whether *le roi* was not added merely for the sake of the rhyme?

DECEMBER 14.

On this morning also we set off at six. We chose, for our conveyance, the Diligence to Paris, which was to reach that capital on the evening of the 16th.

Never

Never in my life did I take a more unpleasant journey. I will freely own, indeed, that the dis-tempered state of my mind throws a gloom over every thing around me, and that I am now cap-  
tious and peevish under inconveniences at which, in my happier days, I should only have laughed ; but here many things are really insufferable.

In the first place, the boasted commodiousness of the carriage itself, is altogether empty vapour, or at least must be received with very great allowance. If it carried no more than four, or perhaps six, there would not be any great reason to complain ; but unfortunately, its full complement is eight, and woe to him who happens to be one of those eight !—Woe, woe indeed, if they be all thin ! but inevitable death should they be fat !

Three fit forwards, three backwards, and one against each door. It seems not at all taken into the account, that men have arms and legs. A maimed soldier, deprived of these conveniences, might sit with tolerable ease. How then to stow all the legs, occasions no small perplexity ; for, they who happen to be among the last that get in, will scarcely find a place not preoccupied by another pair. A toe, that may unfortunately be tormented with a corn, has a very good chance of becoming a footstool to a neighbour, till its

owner, no longer able to endure the torture, will be extremely glad to draw up his leg like that of a bird of Paradise. In this situation, however, 'tis impossible to remain long without the contracted limb becoming so insupportably stiff, that it cannot be moved again but with extreme difficulty; and when at last the happy moment arrives that brings a temporary release from this confinement, he is perhaps scarcely able to get out of the carriage.

Another convenience of this squeezed mode of travelling is the almost insurmountable labour of getting a handkerchief out of the pocket. This is, indeed, such a Herculean task, that big drops of sweat stand on the forehead ere it can be accomplished. A pickpocket could never be so effectually secured against carrying on his trade as in this Diligence. In the front, or backwards, the press is the most intolerable, consequently they who sit against the doors are the least incommoded with respect to elbow-room; though otherwise they are in far the worst situation, and, besides, run the hazard of having their necks broken, supposing the doors not to be properly fastened.

The vapour of so much breath pent up together is another agreeable circumstance. There

are indeed fix windows to the carriage, but unless in very warm weather, it is scarcely possible to endure more than one or two open, which is totally insufficient to remedy the evil. The impossibility of the passengers within opening the doors, is an additional grievance; they are, as it were, shut up in a prison, or cage, from which they can be released only by the gaoler.

Thus is a coach full of men carried about from town to town, as the higglers carry a basket of fowls; and as a consummation of their misery, when they arrive at the Bureau, seven or eight minutes are perhaps suffered to elapse before the driver will be pleased to open the door of this black hole, during which they endure all the torture of that impatience, unavoidably attached to such a teasing species of procrastination. Of all things under the sun, confinement is to me the most vexatious, and a confinement like what I have described, the most vexatious of all.

Many people consider a cold as healthy. He then, who has not had the satisfaction of enjoying such a token of health for some time, need only take a journey in this Diligence, and he may be tolerably secure of obtaining the desired gratification. As every passenger pays for his place, and as it has been long an universally established

established maxim, that one man's money is as good as another's, so each individual thinks he has equal right with his neighbour to regulate the opening of the windows, at least of that by which he sits. Thus, instead of entering into a general compact for the advantage of the whole company, each, with the true selfishness of human nature, considers merely his own private interest, and perhaps makes such draughts of wind, that 'tis only wonderful how any body escapes cold.

The fare at the inns is, besides, very bad, and very dear. For terribly insipid Bouillie with soaked bread, disagreeable to the eye, and still more disagreeable to the palate, sodden, tasteless beef, and vegetables dressed with oil, we commonly paid half a dollar. Gladly would I have resigned, for a tolerable piece of beef, or a roast leg of mutton, the desert that even in these miserable inns always succeeds the dinner. This consists of wretched dry biscuits, chesnuts, and fruit. Never in my life did I taste any thing more nauseous than a sort of biscuit they called *echaudé*: it has the flavour of foul air.

To dirty the table-cloth is impossible, since, according to appearance, it has made a visit up the chimney before it be spread. This is accompanied

panied with forks no less filthy, and very uninviting for taking up the food; and as to a knife, no such thing is to be had. Every traveller is expected, like a German peasant or butcher, to carry one in his pocket, and to use it at his meals, first whetting it on his breeches. The wine is the best thing brought to table, though only a light country wine, but this is drank out of beer-glasses, to which I have a mortal aversion.

Inconvenient as this journey must necessarily be at all times, it is rendered ten times worse by being taken in winter. To provide a room, with a fire, against the arrival of the Diligence, is what nobody thinks of, and the only resource against perishing with cold is to adjourn to the kitchen. But this is a very partial remedy; he alone who fortunately is among the first that enter, and understands how to manage, has any chance of obtaining a tolerable birth, and even he can only choose whether to warm himself in the front or in the rear, for to do both is impossible. This is another advantage for the lovers of colds. Nor is this all: they have yet a third chance. These places are never floored, only paved with brick, from which a chill pestilential moisture is constantly rising; to this may be added, all the water thrown about, people spitting, and dogs doing what dogs ever will do, which all together  
form

form an assemblage of damps that may fairly be considered as reducing the matter to a certainty

Two hours is the time allowed for dining, and the Diligence ought also to stop for the night. But since in winter the roads are frequently bad, and it must be at Paris at the time appointed, it often travels all night, or at least rests for so short a time, that it is scarcely worth while to attempt going to bed, though 'tis a sufficient delay to weary and fatigue the passengers, unless they happen to be blessed with that propensity so common to travellers, of being able to eat and drink at any time, even in the middle of the night.

And should it happen, that five or six hours are allowed for rest, a man must be somewhat practised in witchcraft to be able to sleep. The best accommodations to be procured, are a perishingly cold room, where the wind blows in at every corner, furnished with a bedstead ready to break down, to which are attached old tattered hangings, and a feather-bed shaken up high at the feet, somewhat lower in the middle, and lowest of all at the head. If, spite of all these preventatives, a doze should begin to steal over the traveller's wearied eye-lids, he may rely  
upon



upon being quickly awakened again, either by the noises of the inn, or the howling of the wind in the chimney.

But most terrible of all, is the situation of the poor unfortunate valetudinarian, who, from the state of his health, cannot, without inconvenience, experience a privation of his customary habit of sacrificing every morning to a certain subterranean divinity held in great respect among the Romans—or, to put the case in another point of view, who wishes not to forego the performance of what, if neglected, would, according to Montaigne, transform even a Seneca into a fool. The shaking of the vehicle has perhaps rendered it doubtful whether this can be accomplished or not, and should he wish to counteract these bad effects by a dish of coffee and a morning pipe, either there is no time for taking them, or if he be disposed to rob himself of an hour of rest, and rise early, that sufficient time for the purpose may be secured, where is the coffee to be had? In the inn, it is never furnished, and at the coffee-house the people are never up so early. But he may give the waiter at the coffee-house a trifle to rise on purpose. So he may, and the waiter will make very liberal promises over night, which before morning will be entirely forgotten.

After

After this general description of what may be expected in the Diligence, the picture of which is faithfully sketched, and in no respect overcharged, I proceed to a detail of the particular inconveniences we had to endure. Our company consisted partly of people going all the way from Strasburgh to Paris, partly of chance passengers taken up only for short distances. Among the first class were:

*Imprimis*.—A merchant from G——, who was so extremely satisfied with himself, that he thought all other people must be equally satisfied with him. He pretended to know every thing, and to have been every where, and kindly gave us ample instructions what we should do at this place, what see at that, with other like useful information. He was besides infected with the disease of speaking French, imitated the French manner of clipping words, and speaking through the nose, to which his vile Thuringian dialect was a great addition. He had besides the unsufferable habit of saying *comment?* or *plait-il?* at every word addressed to him, although it was obvious that he was no more deaf than myself. But worse than all, if by chance he stumbled upon some dry dull joke, he mumbled it, and tortured it about till it was disgusting as the drink made by the South Sea Islanders with chewing the roots of yams.

*Secondly.*

*Secondly.*—A Fleming, by name B——, who had lived for twelve years at Petersburg. He had the perfect physiognomy of a Calmuck. Never did I see a man who could always drink, always laugh, and always talk ribaldry like him. He seemed to have abundance of vermin about him, and sung *chansons* when they were troublesome. He was pleased, as an excellent joke, to confer the title of *Monsieur le Baron* upon his neighbour the merchant. In what this profound piece of humour originated, I did not learn, but this I know, that *Monsieur le Baron* was rung in my ears till I was so fretted, that I heartily wished I could have jumped out of the window to escape from it. I have commonly found the barons themselves more fatiguing than their titles, but for this time the case was reversed.

*Thirdly and fourthly.* A couple of honest citizens from some little town either in Alsace or Lorraine. One of them was a fat portly gentleman, the other had a brown sturdy visage, with a superabundance of black beard. In the countenance of the former, the space between the nose and mouth formed a complete semicircle. This is said to be a certain indication of self-importance; and, indeed, he seemed to take upon himself entirely the part of Mentor to his companion. If the latter opened his mouth, and appeared

peared in the most trifling or insignificant circumstance to differ in opinion with his fat companion, an immediate snub was the consequence. They gave us to understand, that they were travelling upon public business. Probably they had something to lay before the National Assembly, and the fat man was to be the orator, for he often leaned his head against one of the windows, with his eyes closed, while his lips were moving.

*Fifthly.*—An Officer of the National Guards, of whom I have nothing more to observe, than that he understood the best of any of the company how to manage at the inns, and was always one of the first at the fire.

Besides these, we had several chance passengers for a short time each. Among others, a Jew from Nancy, who, at early morning, in the carriage, conformably to the custom of his religion, stretching out his arms, and bundling up both them and his head with a variety of wrappers, offered his prayers to heaven, without concerning himself about the inconvenience he might occasion to his fellow-travellers.

A young officer, who also accompanied us a part of the way, and seemed to think himself a great wit, began to display it upon the poor Jew  
most

most unmercifully, stringing together silly and insulting jokes, and branding the whole race of Israel as rogues, till at length I could not suppress my indignation. I observed, that it was extremely indecent and unlike a gentleman to attack a man who had no means of defending himself; and added, that I had no doubt there were many very worthy and respectable people among the Jews. The officer on this gave me a full and expressive stare, which seemed, when translated, to mean, "O ho! what, you also are "a Jew?"

Thus my benevolent feelings towards an insulted fellow-creature had probably drawn like insults upon myself, had not the young son of Mars, as is commonly the case with such stupid conceited jesters, had more mouth than heart, and been somewhat frightened by my reproof. As it was, he was awed into silence, and let the Jew rest, only now and then casting oblique and significant glances upon him. My *protégé*, however, did not appear very deserving of this interference in his behalf, since he manifested no signs of being any way affected either by the warrior's insults, or the correction they had received.

The rest of our chance passengers are not worth enumerating. They did nothing but  
squeeze

squeeze our bodies, and fatigue our understandings.

This first day, the 14th, we dined at Phalbourg, and reached Blammont in the evening, where we stopped some hours to rest.

DECEMBER 15.

We arrived at Nancy about noon, passing through Luneville and St. Nicholas. By this time the Diligence was become so absolutely insupportable to me, that I resolved to quit it for four and twenty hours at least. Gladly would I have gone post all the remainder of the way to Paris, had we not taken our places at Strasburgh, and paid twelve new louis-d'ors for them.

I hired a cabriolet to Toul, in which my companion, my servant, and myself, proceeded forwards the next morning, and found it tolerably commodious. The Diligence had now gotten the start of us very much. We passed through St. Aubin, Barleduc, and Vitry, to Chalons-sur-Marne, where, at ten o'clock in the evening, we were so unfortunate as to overtake that miserable vehicle again.

Post-horses are intolerably dear in this country, and the regulations with regard to them are to  
me

me wholly inexplicable. In Germany, if we pay for three horses, the post-master often adds a fourth gratis: and it is the same in Poland and Russia. But in France, on the contrary, if we pay for three, which are charged at twenty-five sous the mile each horse, we are seldom allowed more than two; or, if the third be required, then they are charged at thirty sous each. In my opinion, the justice of the thing would be, the more horses we have, to pay so much the less by the head.

Then, since we had no chaise of our own, we were generally required to pay the price of another horse for a little inconvenient post-chaise, so that in all we paid for four horses while we used only two. At Vitry they told us, that they had only a very heavy post-chaise, so that we must pay for an additional horse. We did so, and still we had a horse the less. Of this we complained, when the postmaster said, "*Messieurs, c'est une grace qu'on vous fait, puis qu'il falloit payer trente sous par lieue.*" I replied, that I had heard much of the *politesse* of the French nation, and after this instance I could not doubt of its truth.

We travelled here as expeditiously as in Russia. Whether this will remain so much longer may  
be

be a question, as since the Revolution the roads have been very much neglected, and are daily getting worse and worse.

DECEMBER 17.

In the morning, we were re-committed to our prison, and proceeded to Epernay, the most famous place in the whole country for Champagne. Even over me might this nectar have extended its exhilarating influence, had not an accident, which, trifling as it was, made a powerful impression upon me, thrown me back into my former state of annihilation, even at the moment when I began to feel my heart and my spirits reviving.

The walls and windows of the room in which we dined, were scratched over with names and verses, after the idle custom so prevalent among travellers. I was amusing myself with examining them, when unluckily my attention was caught by the letters F. E. with a cross, at the corner of a window\*.

Vanished like a flash of lightning were the artificial spirits that the wine had for a moment

\* The cross subjoined to the initials is considered as indicating that they were inscribed by somebody who had just lost some very dear connection.—TRANSLATOR.

inspired



inspired, and I fell into a state of the most gloomy abstraction. These letters, and the horrible cross, seemed to reproach me that I could yet be sensible to the joys of wine, when those of love were lost to me for ever. He who was never in a like situation, may perhaps smile when I relate that I secretly entreated pardon of my Frederica for having tasted the wine. O God! what will become of me, if every trifling occurrence can thus torture my heart!

We stopped this night at Chateau Thierry. It was about eight o'clock in the evening when we arrived there, and we quitted the place again at three the next morning.

I ordered a room to be prepared for me directly, and a fire to be made in it, for my present humour was ill assorted to the noisy mirth of my companions. Here I walked up and down, talking to my Frederica, while they were eating and drinking below. The night was tempestuous, and the roaring of the wind was the more awful, from the town being situated very high, so that there was nothing to break its force. To this raging of the storm without, was added the crackling of the fire within, and the perpetual creaking of the door, that altogether my soul was impressed with sensations I can hardly describe.

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The war of nature was congenial with my feelings; the hours I passed here were melancholy, but composing. When I am thus alone, my Frederica seems with me: I talk to her as though she were present, and pour out to her all my heart. Ah! perhaps she may be really present!—perhaps she hovers about me as my guardian angel!—Oh, why does she not appear for one moment, to give me assurance of her existence!—How often have I intreated it!—and on this solemn evening I entreated it once more!

Chateau Thierry is the birth place of the admirable La Fontaine. This rendered it much more interesting to me than the celebrated bridge over the hills at Nancy.

The night was passed entirely without sleep; and so it must have been from the storm, even had my own uneasy thoughts not kept me waking. A more violent hurricane, indeed, I scarcely ever remember. It was as if Boreas had unloosed all the messengers of his fury into my room.

DECEMBER 18.

We left Chateau Thierry, dined at Meaux, and at length, about six in the evening, weary of our journey, weary almost of life, arrived at

PARIS.

## PARIS.

I was inexpressibly mortified that it was already dark ; yet the shops on both sides of the streets, prettily set out, and handsomely lighted, had a very good effect. The custom of announcing, in large letters, over the door of each house, the name and trade of the inhabitants, pleased me extremely. This practice, indeed, may be observed from the moment of entering the dominions of France. Almost all the houses have also signs, and these are usually something golden, as *The Golden Apple*, *The Golden Bowl*, *The Golden Lion*, *The Golden Key*. A strong characteristic feature of French ostentation.

The taste our forefathers had for gaudy colours has been considered as a sign of the infancy of a nation. May not this passion for gold be the distinctive stamp of that period of old age when it is falling back into its second childhood ? This favourite *Or* (gold) seems now, however, in some degree to be supplanted by the more fashionable *nation*, and *national*. A few days ago I saw over a door *Traiteur de la nation*. A desperate undertaking, I thought within myself, to feed a whole hungry nation.

DECEMBER 19.

Were I not in the very vortex of dissipation, the present day must fill me with nothing but melancholy images, since it is the anniversary of the institution of our private theatre at Reval. All is now in that town mirth and jubilee. On this day last year, my *Virgin of the Sun* was performed for the first time, when my Frederica played Amazili. How becoming was the wreath in her hair!—Oh God! what anguish of heart lies in these recollections!

Towards evening, we went to walk in the *Palais Royal*. Schulz has described it so well, that I can add nothing to his description. It made a pleasing, but not a grand impression upon me. The fine range of shops at Petersburg is little inferior to it.

A man invited us, with a very earnest and noisy eloquence, to come in and see *un homme sauvage* and *une jeune Alsacienne*, for only twelve sous. The *homme sauvage*, who was taken upon the Lord knows what island, had as little of the *sauvage* in him as myself. He was a handsome young fellow, with a physiognomy similar to that of Jesus Christ. He had a black beard, which had been suffered to grow, and the rest of his dress was truly laughable. Round his head he had

had a wreath of artificial flowers, and his outer garment, if garment such a thing might be called, was a large packthread net. What stamped him a savage, as far as I could find, was simply that he eat stones, as many a man has done before, without incurring the like distinction. He first crushed the flints with his teeth, then opened his mouth wide, to shew them champed, then swallowed them, and afterwards let us feel his stomach, where, in truth, we could hear the clatter of a tolerable dépôt. There appeared to me no deception in all this: the only thing that wore the semblance of deception was, that he pretended not to be able to speak.

Next appeared the young Alfacian. She was a girl about twelve years old, painted like a Christmas mask, and as dirty as a pig, who wanted to exhibit some common every-day tricks upon the wire. I begged to be excused the performance, and paying my twelve sous, departed.

Another man was no less vociferous in recommending to our notice a collection of wax figures as large as life, which, indeed, we found well worth seeing. There were, the King, the Queen, the Dauphin, with Madame Royale, La Fayette, Baillie, Voltaire, Rousseau, Dr. Franklin, the two celebrated and interesting prisoners, Maseres de  
la

la Tudé and Baron Trenck ; the Indian Ambassadors, who were once here ; Madame du Barré asleep, and scarcely half clothed ; Maria Theresa, Clermont Tonnerre, and a multitude besides, all dressed according to their proper costume, and all, as was generally agreed, extraordinary likenesses. What would I not have given for such a likeness of my Frederica !—Yet am I not a fool?—as if her image were not impressed on my heart much more accurately, and in much more forcible colours, than she could be represented by any artist. But had I such a figure, I would place it by my side at table as the Egyptians used to do with their mummies. Ah ! this was surely an excellent custom.

I could not forbear smiling at seeing Voltaire and Rousseau sitting together very familiarly at a little table, appearing as if they were demonstrating some proposition, perfectly at their ease, and not caring for any thing or any body.

It is amusing to go into the coffee-houses in the Palais-Royal. They are full of *Affiches*, *Announces*, and *Avertissmens*, some of which are very curious. For instance, one announced a servant wanted, who, besides his mother-tongue, French, must understand German, Italian, and English. He must also be able to shave, to dress hair, to  
cook,

cook, to take care of horses, to drive a cabriolet, &c. &c. &c. I wished very much to know what could be included in the *et cetera*.

Here, and every where, there is such an eternal ringing of changes upon liberty, and whatever has any relation to it, that it is really fatiguing. Our hair-dresser, who is a member of the National Guard, and a most zealous democrat, never calls the king any thing but *le pauvre homme*, and the queen is commonly *la coquine, la miserable femme du roi*. If he be in a particularly complacent humour, however, then it is *la femme de Louis seize*; and if in a particularly sarcastic one, then *la femme du pouvoir executif*. No scruple is made of saying, that it was a very great pity the Queen escaped on the sixth of October, when her fate was so nearly decided.

The people are in great alarm, lest the Emperor Leopold should send troops into France. It is said, that a letter was lately laid under the Queen's napkin, threatening that, in case her brother should dare to take any steps against French liberty, her head should be sent to him upon a pike.

Some days ago, a dreadful scene took place at the opera. The piece performed was Iphigenia

At

At the chorus *chantons, celebrons notre reine*, the Duchefs of Biron, and some others in the neighbouring boxes, clapped, and applauded extremely, and called *encore ! encore !* which is not usual at the opera. The performers, however, ventured to repeat the chorus, when the Duchefs threw a laurel wreath upon the stage. This was enough, and more than enough, to rouse the people's fury. They hissed, they cried, they gave the Duchefs very opprobrious epithets ; they got oranges, apples, and pears, both hard and soft, and pelted her so that her box was soon like a fruit-shop, and she herself all over bruises ; fortunately, a knife that was thrown missed her. Some among the populace, more wanton than wicked, brought in a bundle of rods to chastise her before the eyes of the whole public. She had sufficient presence of mind to keep her seat, and let them go on, with perfect composure. Had she quitted her box, they had probably broke into the saloon ; and had she attempted to say a single word, or to make any offensive gesture, they had probably broke into her box.

At length all was quiet. The Duchefs had all the apples, pears, and oranges, and above all, the knife, collected together, and sent them the next morning to the Marquis de la Fayette, with her compliments, and she had sent him some

*striking*



*striking* testimonies of French freedom, which she requested him to offer upon the altar of liberty in her name.

On the following day, Enné, the player, who was the principal offender in the repetition of the chorus, was compelled to make a very submissive apology for his conduct, and to trample the laurel wreath under his feet\*.

Proofs of the licentiousness of the people may be collected daily in abundance. The driver of the *fiacre*, in which we returned yesterday evening to the Russian and English hotel, where we lodge, called my companion *mon ami*. The latter replied with a smile, "Do you really believe me your friend?"—"Ah, bah! bah!" said the driver, "we are all equal."

Our *valet de place* also, after having called us a coach to go to the opera, desired leave, without

\* Without considering the conduct of the people as justifiable, yet surely the Duchesse de Biron's was highly censurable. It appears, that to *encore* at all was very unusual in such a performance, and to select for this purpose a passage, which, in the then temper of the times, must be obviously offensive to the populace, was throwing down the gauntlet, and absolutely inviting the disturbance that ensued, when no possible good effect could arise from it. If a person of her rank could so far degrade herself as to court a contest, was it to be expected that the less cultivated mass should decline it?—TRANSLATOR.

any

any ceremony, to get in, "because," he said, "the weather was very bad."

I was pleased with the opera itself, but several other things crossed and teased me. Though we went by five o'clock, the house was already full, and we could only with difficulty get places in the Balcony, that is to say in a sort of very large box of which there is one on each side the theatre. For these seats we gave ten livres, half a louis d'or—dear enough in my opinion. However, I should not have complained had we seen well, but that was by no means the case, for even this place was so crowded that it was impossible to see over more than half the stage.

In the boxes I must own, there was a considerable display of beauty, but it was artificial beauty. Ah! no where did I see a Frederica! no where the expression of artless goodness, so conspicuous in every feature of her face!

A very polite young man who stood next to me, shewed me a Madame Gouverné, who, he said, was esteemed the handsomest woman in Paris. He might be right. She did indeed appear extremely handsome, and had much of that gentleness and grace without which no woman can be attractive in my eyes.

The

The performance was *Les Pretendus*, a comic opera. The music and singers were excellent, and the latter were also good actors and actresses, which is seldom the case on our German stage, and is a great disadvantage to the piece. The entertainments of the evening concluded with the splendid ballet of *Psyche*, at present a reigning favourite with the public. The general impression it made upon me was not powerful, but with particular passages, and parts of the machinery, I was extremely charmed. I must instance particularly that where *Psyche* is carried away by a Zephyr, in a cloud, from the top of a rugged rock, when just as she disappears, a long and beautiful stream of light is left behind—again, where she is sitting at her toilette, with little Cupids fluttering round her—and where also she appears as the scholar of Terpsichore. All these made, in part a strong, in part a pathetic, impression upon my senses.

To the dancing, that is to say, to the throwing the arms and legs about, and the jumping and bounding, I am not very partial, nor could I feel much pleasure even in *Vestris's solo* and *pas-de-deux* as *Amor*. But I was extremely pleased with the Zephyrs, which indeed seemed rather to fly than to move as human beings. Hercules was the very counterpart of the stone-

eater we had seen in the morning. Some things appeared to me too horrible for a ballet. For instance, the manner in which Psyche is pulled about, and the contortions into which her body is thrown when she falls into the hands of some dozen or two of devils, as well as her being precipitated from a high rock into the burning Phlegethon. The woman who played Psyche was a lovely creature indeed, and assumed so much innocence in her appearance, that no one could have supposed her a dancer at the great opera at Paris.

I could not at last decide whether the performance, take it all together, was worth half a louis d'or; but this I know for certain, that I would not for ten louis d'ors endure again what we went through after the entertainments were finished. We had prepared ourselves for waiting half an hour before the crowd could be sufficiently dispersed to permit the leaving our box; but alas! we had to spend another fatiguing half hour in the saloon ere we could venture to seek our servant in the hope of getting away. Here we stood surrounded on all sides by draughts of wind, and if we attempted to get out of them by going into a box, we were almost suffocated by the smell of extinguishing the lamps. To complete the matter, when we did find the servant,

no

no *fiacre* was to be had, which considerably prolonged our torments, and when, at last, even this difficulty was surmounted, we were assailed with such a piercing wind and snow, blowing directly in our faces as we came out of the house, that for myself, poor hypochondriacal valetudinarian as I was, I thought it would have sent me again to the brink of the grave.

At getting into the carriage, I was presented with a new trait of French vanity, at which, notwithstanding my ill-humour, and my frozen cheeks, I could not forbear smiling. A Savoyard came up, begging something to drink as he had procured the carriage. I told him that was done by my own servant. He asserted to the contrary, when at length the lacquey confessed that he did not like to dirty his stockings, so had sent the Savoyard instead of going himself. I told him that he was very welcome to send whom he pleased, but then he must be pleased also to pay him himself. In this he acquiesced after some opposition, and we proceeded homewards.

We had not gone many steps, before we were stopped by a voice of complaint, when our driver begged that we would permit a gentleman, who was going to the Palais-royal as well as ourselves, to take the fourth place in the carriage, the third  
being

being occupied again by our valêt. We very readily consented, and a well-dressed man got in, who with the true French ease was acquainted with us in a moment, and had run over every possible topic of conversation in a quarter of an hour.

We expressed a wish to be present at a debate in the National Assembly. He told us that we could not be admitted without tickets, but as he was himself a deputy, he should have very great pleasure in procuring them for us; an offer which we accepted with many thanks. I do not even now know who this man was, for 'tis one of my sheepish follies that I never can ask any person his name, and I as little like to give my own to another. I did, however, give him both that and my address, and hope to hear farther from him.

Our fellow-countryman Schulz lodged in the very same hotel that we inhabit, and is remembered here, as he always will be wherever he goes, with kindness and attachment. Both our host, and the barber who had the honour of dressing his hair, call him *bon enfant*, and probably think they confer a great honour upon him, as a German, by giving him so familiar an appellation.

Tin,

DECEMBER 20.

Tin, leather, and paper, have often been stamped as money in times of necessity. At present scarcely any other money is to be seen here but scraps of paper, called assignats, stamped with a head of the king. The least are for two hundred livres.

I was this morning with my banker, Monsieur Perregaux, to get a bill of exchange for two thousand livres discounted.

"What shall I do with these?" said I, as he was paying me with this new-fashioned coin.

"We have no other," said he, shrugging his shoulders.

"That is melancholy," said I.

"Extremely so," he rejoined, and wished me good morning.

I lost five per cent. in getting my paper exchanged, yet to exchange it was absolutely necessary, since there are a thousand trifling expences below the sum of two hundred francs. I now understand perfectly what the Savoyards meant, who assailed me by dozens the other day in the Palais-royal, crying, *Voulez vous de l'argent, Monsieur ?*

*Monsieur ?* at the same time clinking their full purses in my ears. I thought at the time it was only impertinent banter.

This day we went to the Boulevards to see *les grands danseurs du roi*, who indeed are no dancers at all. They have scarcely even so much of the *great* in them as the king their master, and as little deserve their pompous title as the archbishops of Chalcedonia, Tarsus, Joppa, and others. How they came by it heaven only knows, but the king can certainly never have seen his *grands danseurs*.

The theatre would have done some credit to a little provincial town in Germany. The best places were only thirty fous, about six times less than the opera.

“ And the performance is six times less entertaining ?” perhaps it may be asked.

To that I make no answer. We went thither about half after five, when we found a parcel of very dirty unhealthy-looking children dancing upon the rope, which they called an entertainment, though I could not find that it entertained any body. However, we will not quarrel about a name ; 'tis ever thus in the world at large.

At



At six the regular play began ; it was, *The Oyster Fishery*. Four women scolded and abused their husbands unmercifully, often using very indecent language, particularly gross and broad *double entendre*. Yet the performers played with an ease, vivacity, nature, and truth, that was truly admirable ; and such as I never witnessed upon the most celebrated German stage. They were always ready with repartee, never hesitating, or wanting the assistance of the prompter ; yet their wit was not pointed improperly, as is so commonly the case with our German performers. In short, they kept me involuntarily in a constant laugh.

I have observed that many of the Parisian theatres have no prompter, and even where there is one, he does not sit in the cursed bee-hive as among us, but is sunk so below the stage that his eyes are just parallel with it, and his head is entirely concealed by the lamps. I wish the vile custom of prompting was entirely abolished, and then players would be constrained to study their parts thoroughly, nor would our ears any longer be offended with their eternal blunders and hesitation. Here the performers were all so perfect, and had so completely acquired the tone of conversation, that all idea of previous study was

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lost,

lost, and they had exactly the appearance of a number of persons met together, and actually conversing.

After *The Oyster Fishery*, was performed a little piece, called *L'abbé Court-diner*. It was wholly devoid of plot, but contained many truly comic scenes, and by the perfect ease of the performers was rendered extremely pleasant.

The entertainments concluded with a pantomime in four acts, entitled, *The Metamorphoses of the benevolent Fairy*. It was a true Italian comedy with a harlequin, and fatigued me exceedingly. The machinery was bad, the dresses dirty and devoid of taste; and in short, I had seen the same kind of performance in a far better style at Petersburg in the year 1782. In spite of the ridicule of my friends, I seldom missed the Italian comedy there, for I could always laugh at it heartily, and I own I like a laugh, even though reason may not be on my side. The world in general had no conception how any body could be amused with such absurdity, yet all the world went, and all laughed as well as myself. The difference was, that they were ashamed to confess they found it laughable, and I confessed it at once without any shame at all.

I return

I return to the *grands danseurs du roi*. The conclusion of their exhibitions was a very licentious piece, called *Les quatre Rendezvous*, closing with a *fête champêtre*, in which these *grands danseurs* danced very vilely. Yet what better could be expected for thirty fous?

In the course of the evening two ladies of pleasure stole into the box where we were seated. As I have mentioned this class of females, I cannot help observing, that during the whole time I was at Paris, I never saw one who could possibly have attracted a man with the least refinement of taste. A shameless impudence was stamped upon every countenance, and the eyes in which, perhaps, in the days of youth and innocence, thousands of lovely Cupids had played, were transformed into the couch of sickness and disease. The pallid hue their complexions had acquired from the loathsome lives they lead, was disguised by a thick coat of paint, which at the same time gave a degree of vivacity to their hollow deadened eyes. This is a true picture of this miserable race, and I was in the constant habit of seeing no inconsiderable number, since they swarm in the Palais-Royal. In a box opposite to us sat one in men's clothes, but so put on that she must instantly be recognized as a female. She was in the right to wear this dress, for her

disagreeable face was almost lost in the high red collar to her coat.

But to return to our companions. They seated themselves very coolly, and although we talked German, so that they must perceive we were foreigners, seemed strongly inclined to attach themselves to us. One of them soon addressed us, "From England, I suppose, gentlemen?"

"Yes," answered my friend.

I observed that the lady who asked the question immediately began to speak French in a broken drawling manner, although she had previously talked it with the utmost fluency. I remarked upon her manner of speaking, and enquired the reason of it?

"I am not a French woman, Monsieur," said she; "I am a German."

"From what part of Germany?" I asked.

"From Vienna," she replied. A humorous falsehood, for we had been talking German together for some time, which she mistook for English; but I suppose perceiving that we were foreigners,

foreigners, she thought it would be a recommendation of herself to assume the foreigner too.

When we ceased conversing with them, they began talking to each other of such a *traiteur*, or such a *restaurateur*, where excellent suppers were provided. This was evidently intended as an *avis au lecteur*; I, however, went home, and eat my simple apple *compôt* very quietly in my own room.

Unhappy creatures!—Ah! a man must have possessed a wife like mine, not to be disgusted with the whole sex from the specimen you furnished.

DECEMBER 21.

On this day a wretched culprit was broke upon the wheel in the *Place de Grève*. I cautiously avoided stirring out the whole morning, lest my ill stars should lead me into the way of so horrible a scene.

I constantly devote a part of every forenoon to the Palais-Royal, spending it sometimes in the *Caffé de Chartres*, to read the German newspapers; or in Cussac the bookseller's shop; or among the busy bustling crowd, where my ears are deafened by the noise of a thousand criers, and my eyes  
distracted

distracted by a thousand elegant objects, which luxury, united with the love of gain, places in the shop-windows.

We spent the evening at Mademoiselle de Montanfier's theatre in the Palais-Royal. A little opera was performed in the usual style of such pieces, poor both in body and soul;—that is to say, both in music and dialogue. The only comic part was a gormandizing abbé, who in a humorous song complained that the ecclesiastics had been deprived of their property. Such strokes are always received with peals of applause.

This little opera was followed by *Le Sourd, ou L'Auberge plein*, a comedy, or rather a farce, in three acts. Yet as a farce, it is of a superior kind, and, I think, would be well received upon the German stage. In one scene, where the action passes in two different rooms at the same time, the scenery was uncommonly well managed. In the front was a dining-hall, with some steps in the back ground leading to a chamber, about half of which was visible through a window into the dining-hall; a mode of building not unusual in old mansions. Behind this window a part of the action was going forwards, connected with what was passing at the same time

in the front room, and had an extremely good effect. At the end of this scene the deaf man drew the curtain again before the window, and then the stage appeared undivided.

I was afterwards introduced to the author of this piece, Monsieur des Farges. It is not yet printed, but he was so polite as to lend me his manuscript, of which I may very probably make some use.

Here again we found abundance of ladies of pleasure assembled, who were as usual extremely troublesome. One of them thrust her address into my companion's hand; *Mademoiselle Adelaide, au Palais Royal, au nombre quatre-vingts huit, par le derriere*. And there she may remain for me.

DECEMBER 22.

This morning I received a visit from Madame de Rome, the translator of my *Adelaide of Wulfingen*. She had put her translation into the hands of the performers at Monsieur's theatre, and was in daily expectation of their decision upon it. For my own part I am thoroughly convinced, that if, for the sake of some scenes, the piece in its original form deserved to live, Frenchified as it now is, it deserves nothing but damnation.

Madame

Madame de Rome has an idea of honouring me farther with translating *Misanthropy and Repentance*, but this also must undergo a purgation. "An adultress!—No, that will never do!—She must only be a little indiscreet!"

"*Bon !*" say I.—Then there are too many characters,—some of them must be discarded. The General, the Old-man, and Bittermann cannot by any means be allowed a place in the French *Misanthropy and Repentance*.

That also might pass; but, besides, there are not confidants enough in the play, and the fair translator must supply my deficiency. Upon which among the dramatis personæ will it be supposed her choice has fallen for filling this important office? Neither more nor less than Master Peter, whom she thus exalts into the pivot on which the whole intrigue turns. He is the Major's confidant, and the friend and companion of Francis, with whom he plots and contrives till the *Misanthrope* is made to dance to their pipe, and the *denouement* is brought about.

This is fine indeed !

The only really superfluous person in my drama, I mean Charlotte, is to be retained. Indeed

if



if this plan of translation is carried into effect, nothing will remain of *Misanthropy and Repentance*, but repentance in my bosom for having written it. If it be not suited to the French stage as it came out of my hands, rather may it remain untranslated.

“ It cannot remain as it is ”—said Madame de Rome: the French are too far removed from nature to endure it. A very high eulogium on me, I thought within myself; if on that account alone they deviate from the spirit of my work.

For the rest, Madame de Rome interested me extremely. She appears an amiable and cultivated woman, and talks both much and well. She belongs to the party reprobated here as aristocratic, for her husband was an officer, and a chevalier of the order of St. Louis, a man somewhat advanced in years, and precipitated into his grave by the commotions of the revolution. For five days and nights she assured me that they never thought their lives secure in their own apartments a single moment. Sometimes her husband was menaced with death, sometimes the populace wanted to place him at the head of a band of mutineers, sometimes they threatened to plunder and burn down the house. Besides, the

National

National Assembly, she said, had deprived her of a pension; "and not only that," she added with great eagerness, "but I must not even retain my arms. If I want to seal a letter, I must press it together with my thumb."

I imagine that she now maintains herself principally by writing, though her appearance was smart, and not a syllable of complaint, or hint of a wish for assistance from any other hand, escaped her lips. She assured me that she might earn a great deal of money if she would only enlist among the wild crew who are daily inundating the public with pamphlets against the court, in which the queen is called nothing but *l'exécrable Antoinette*, and *la misérable femme du roi*. Madame de Rome also confirmed what I have mentioned before, that the mildest appellation ever given her, is *la femme du roi*, and this is considered as an uncommon exertion of forbearance.

She presented me with a copy of the *Anecdotes of Joseph the Second*, which she had translated, and of which scarcely a hundred had been sold. She ascribed the ill success of this speculation to the mortal hatred indiscriminately borne here towards every member of the house of Austria.

By her I was informed, that a snuff-dealer at Nancy has an idea of publishing a German theatre. Woe to us poor Germans!

But nothing during my interview with this lady, pierced my bosom so deeply as when she mentioned the loss of her husband. There, indeed, she touched a string in my heart that vibrated most feelingly in unison with her own; and yet, how much happier was she—how much happier was her husband, than myself! They had lived together in the joys of wedlock for five-and-twenty years, and she became not a widow till advanced in life. I possessed my Frederica only six years, and want yet some months of being thirty years old! All the happiness I can ever experience was compressed together within that short space. Ah! why were my days of bliss so few!—Why did not fate reserve some drops of transport to soothe me in the vale of declining age!—Since we are then once more children, the toys of nature, why is it denied me to do like children with their cakes and sweetmeats, to reserve the most delicious morsel for the last! Or, since I perhaps am to be early called away from a table, where for me there is no more enjoyment, it may be that my Frederica is only summoned, first to wait and receive me at the door, where I have long been standing,  
that

that I may hear it closed behind me without repining, nor feel too deeply the voices of my poor infants as they strive to call me back.

Oh heaven ! how the least circumstance leads me back to this one fatal point !

Let me !—let me return to Paris, where every one enjoys, and no one feels !—where every one participates, yet no one sympathizes !

The morning was very fine, and we went out to take a walk. We passed through the busy tumultuous *Rue St. Honoré* to the *Place de Louis quinze*, and thence to the *Thuilleries*. The genial mildness of the weather had invited many others, like ourselves, into the air. A number of people were reclining beneath the wall on the left hand of the gardens, particularly women and children, to enjoy the faint wintry rays of the benignant sun. The sight was soothing and interesting. I thought of the well-known horrors committed by the Prince de Lambesc on the very same spot, and could not forbear contrasting them in idea with the tranquil scene before me. It was a contrast by which the latter did not suffer.

I remem-

I remember once reading, but where I cannot recollect, of a little rural cottage, which, placed amid the pompous ruins of some magnificent building, destroyed by an earthquake, makes an undescribable impression upon the traveller. I figure to myself that I must have felt much the same impression at the scene I beheld in the Thuilleries.

We went for a few moments into the inner court of the palace. We found Swiss soldiers and National Guards every where keeping sentry indiscriminately; yet methought they cast oblique glances at each other, like good and evil angels waiting together the departure of a soul, which both have stretched out their arms to receive.

On the banks of the muddy Seine we took a coach, and drove to the *Pont neuf*, to pay our devotions at the statue of *Henri quatre*. Thou excellent king!—on thy countenance is also legibly impressed the excellent man!—and the one is no less valuable than the other.

Thence we proceeded to the *Palais*, as it is called, where sentence is pronounced on criminals. We found the court full of horse-guards, and our driver said, in a careless and jocular manner,

ner, *On donnera à un pauvre diable à déjeuner et à diner.*

The meaning of this was, that the court of justice was about to condemn a culprit, who was immediately to be executed. I shuddered at this hardened indifference to so awful a scene. Our valet was much in the same story, and spoke with equal composure of an execution as of dancing on the rope.

We ascended the great stair-case. I saw nothing in the *Palais* but what Jesus Christ drove from the Jewish temple, buyers and sellers in almost as great abundance as in the *Palais-Royal*.

At the end of an angular gallery we at length found the Hall of Judgment, which we entered just at the moment when the poor criminal's sentence was reading. But the place was so full and so hot, and the whole scene gave me such an impression of horror and anguish, that I turned back immediately. The offender I did not see, and of the judge I saw nothing but his Spanish hat.

Our coachman now drove us through the *Place de Grève*, where the dreadful instrument of destruction,

struction, a wheel with a ladder, was already prepared, and thousands of people were crowding about it. O how rejoiced was I to turn my back upon this execrably celebrated place! Were I offered the most sumptuous palace in the world in the *Place de Grève*, as a present, upon condition of living in it, I should reject it with disgust and horror.

In the evening we went to the Italian theatre. A very fine room, commodious seats, vile decorations, good singers, moderate actors. The entertainments were, *La Fausse Magie*, and *Sargines*. The first is a silly insufferable thing, with very insipid music by Gretry. The second is also well known in Germany. It is pleasing, and the music good, but the father of *Sargines* looked like a periwig-maker, and his fair cousin like a lady from the Palais-Royal.

As in the part of *Sargines* some tragic passages occur, we had now a specimen of the French talents in that way. It was such a dreadful sawing of the air, flourishing of the arms, bellying, and catching of the breath, as was scarcely to be endured for a moment.

Heavens! what an unaccountable thing is taste!—I could not forbear laughing at all these passages,

passages, while the company in general wept, and clapped, and cried bravo!—And how happens this? The French are a discerning people, and by no means wanting in taste; why, then, do they and we differ so widely? The truth seems, that we love nature, and they art. But yet I cannot understand how it is possible with their irritable feelings not to love nature, or to admire that art which does not imitate nature. I, for my own part, have never considered art as admirable, but in proportion as it approaches nature. I am not in the habit of writing essays, therefore I cannot explain this matter: I only know that it is so. I will next attend the *Theatre de la Nation*, to see a tragedy, and laugh till I be weary.

It is true, that before a French public, no sentence, no fine sentiment, no well-described feeling, can be lost. All such occasion bursts of applause, as a spark dropped among gunpowder, makes an instant and tremendous explosion. Yet when I reflected upon what I had heard in the morning, I could not feel attracted towards a people, who with perfect levity could call a sentence of death a breakfast, and an execution a dinner—who might be shaken with a word of sentiment, while at the same time a deed of horror was regarded with indifference.

In



In Sargines are many passages, which, at the present moment, have a powerful effect upon the audience, and might be supposed to call forth a particular manifestation of their sentiments. For instance: *Il faut vaincre, ou mourir, pour son roi.* From the applause with which this sentiment was received, it might well be presumed that every soul in the house was burning with desire to testify his loyalty, and die for that king whom, in their common language, they call nothing but *Le pauvre homme.*

Among the actresses was a charming young creature, by name Rose Renaud. She appeared not more than sixteen or seventeen years old, and had such mildness, such gentleness, such innocence, in her countenance, that I could not forbear asking my neighbour whether it were possible that this expression was not deceitful? Whether she could really be as innocent as she appeared? He assured me she was so, and I inclined to believe him, how improbable soever it might appear, especially as my belief was much strengthened by her modest carriage and demeanour upon the stage. She seemed to feel an uncommon degree of timidity, and it was not till after abundant applause and encouragement from the audience, with whom she appeared a great favourite, that her voice lost the tremulousness

her apprehensions had occasioned. This diffidence, I think, speaks a yet uncorrupted heart, and I put up my prayers to heaven that it may ever remain so ! If it be possible on a French stage, may the allurements of seduction never acquire any influence over her, but may she continue to turn with disgust from the poisoned cup of voluptuousness ! Her voice is so flexible, so soft, so free from all straining, that her singing makes an irresistible impression upon the heart, but she is little or nothing of an actress.

My companion was perfectly enchanted with her. He could talk of nothing else when we returned home, and in the middle of the night suddenly started up to write down a quatrain on this lovely young creature, to which his brain had just given birth.

DECEMBER 23.

The new-born offspring was this morning sent to Mademoiselle Rose. She received it with a smile, and I shook my head. It seemed but another of the clouds of incense by which her virtue is daily encompassed, and which will perhaps stifle it at last.

I had sent for a taylor to make me a suit of clothes. He kept his hat on all the time he was  
5 with

with me, *sans ceremonie*, and the cockade in it seemed to cry aloud, *We are all equal*.

The evening hours were whiled away at the *Variétés Amusantes*. It is the handsomest theatre I have seen. Every thing about it displays taste and elegance. The performers, however, were much below my expectation. The play was *The Two Figaros*, a pretty, but very intriguing piece, the author of which is a member of the theatre at Bourdeaux. It is, properly speaking, a critique upon Beaumarchais' Figaro, who is reproached, that with all his ingenuity he only strives to over-reach such poor stupid mortals as Count Almaviva and Doctor Bartholo. In this piece, on the contrary, Figaro himself, notwithstanding all his cunning, is repeatedly outwitted by the other Figaro, as a disguised cherubim. The after-piece was *L'Enrôlement Supposé*, a hackneyed subject, void of wit, humour, or spirit.

As this was over by half past eight, and it was yet too early to return home for the night, my companion and I agreed to go and walk for a while in the splendidly-illuminated arcade of the Palais-Royal. Every part was thronged with company. The criers bawled, the shops glittered, the politicians talked at full gallop, the

young men ogled, and the ladies of pleasure plucked people by the sleeve.

I now first became fully acquainted with the complete shamelessness of the latter. They were all so uncommonly dressed, that the lowest among them might have been mistaken for a lady of fashion. Two really pretty looking young girls, who were walking together arm in arm, followed us about with unwearied assiduity, and would fain have made a *partie quarrée* with us. In hopes of getting rid of such a troublesome pursuit, I told one of them that her companion was not handsome enough.

“ But,” said she, “ her figure is very fine.”

While we were engaged in this parley, a third thrust herself in, and whispered in my ear, “ Will you not come and see me?”

The other two were extremely offended at this intrusion; and one of them drawing up her head, said, “ How, Madam! do you think to rob us of our gentlemen?”

To put an end to this contention, we contrived to slip in among the crowd, and leave all three in the lurch.

A fourth,

A fourth, who had doubtless heard us speak German, now pressed forwards, and pursued us with the word *Deutsch, Deutsch\**, which she had probably by some means caught up, and pronounced with a very droll accent.

A fifth, at last, who seemed to have known my companion at the theatre, a poor unhappy creature scarcely sixteen, but very lively and animated, pressed us so earnestly to sup with her, which we understood perfectly was to be at our own cost, that at length we determined to accept the invitation, for the sake of speculating upon the mode of life pursued in these abodes of wretchedness and depravity. As we were two, she would fain have gone in quest of a companion to make up the *partie quarrée*, but this we would not by any means permit.

She conducted us up a stair-case in the Palais-Royal, to her habitation, which was in a very neat apartment. And here a new contest arose upon our account. It happened unluckily, that Mademoiselle Adelaide, who had so kindly given my companion her address, was her next neighbour, and having by some means discovered our visit, she insisted that it was designed for her, but our young creature had decoyed us away.

\* German. German.

On our strenuously maintaining the contrary, she seemed at least determined to make one at the supper; but we being as firmly resolved against it, we at last sent her away, muttering and extremely discontented.

The *femme de chambre* brought us a bill of fare from the *restaurateur*, and we desired our damsel to choose her entertainment. She was moderate enough to order only four dishes, an apple *compôt*, and the usual wine.

As we were sitting round the fire, I could not forbear reflecting upon the singularity of the circumstances in which I was placed. I was in the apartment of a lady of pleasure, with no other view but to speculate upon the habits and manners of one of these beings, in a country where I was a stranger, nor was it possible for other feelings to be awakened in my bosom. He who has loved as I have, is safe, though assailed by a *Lais* or a *Phryné*. If I but turned one thought towards my Frederica, how disgusting did every thing appear around me! No, best of wives! even in this situation I harboured not a thought unworthy of thee!

It may appear extraordinary, yet it is nevertheless true, that my ideas of wedded constancy are  
now

now still more enthusiastic than formerly. The charms of a lovely wife have made me insensible to all other allurements. Death has indeed torn us asunder, but I am not the less her lover, my heart remains wholly occupied by the same romantic passion that I felt in the first moments of our acquaintance, and to look on any other object but with eyes of indifference would be, in my ideas, the height of criminality. In a word, the flame that six years ago made me often so happy, often perhaps so foolish, continues to burn with undiminished ardour. Oh! it is not in my power to describe what were my feelings on this evening, but they were truly honourable, and I can despise those who twist their mouths into a sneer when they hear of my visiting the apartments of one of these poor abandoned females. Perhaps they might not themselves have remained there with the same purity of heart that I did, and consequently could not have acknowledged the visit with a like confidence.

The poor creature told us her story, which, whether true or false, I here relate in her own words. An old coxcomb, she said, had stolen her away from her parents at Versailles, and kept her confined at Paris, but without doing her any injury. Growing weary of this life, she contrived to make her escape, and taking the name of

Madame

Madame de Vincennes, had lived ever since by her own industry, if it can be called living, when by her own confession she was often without a sou in her pocket, and was always in debt to her *femme de chambre*, or *bonne* as she sometimes called her. The common routine of the day was, that she breakfasted and dined in bed, then got up and dressed herself, talked over her *bonne* till she procured from her a *petit ecu* to go to some *spectacle*, after which she repaired to her usual promenade in the arcade of the Palais-Royal. I really was somewhat interested by this unhappy young creature, since she seemed to be of a naturally good disposition, and kind-hearted.

The supper came. Madame de Vincennes did not eat with much appetite, she probably was not accustomed to regular meals. We soon after laid a little present upon her chimney-piece, and retired. I never repented having made this visit, since it was a perfectly novel scene to me, but I could not easily be induced to waste time again in such a way.

DECEMBER 24.

This morning we received a visit from the Abbé de R——, the gentleman who had offered to procure us tickets of admission to the National Assembly. He had an uncommon number of questions



questions to ask of us. In France, he was perfectly at home, but with the true French egotism, seemed totally ignorant of every thing beyond his own country. France was, in his ideas, the kingdom of heaven, and Paris the central point of all that was desirable in that kingdom. Russia seemed to him as perfect a *terra incognita* as to me is Prester John's country. He supposed Livonia to be a part of the Polish dominions, and believed that travellers in Russia carried a compass in the winter, as a guide through the snow. Probably he supposed the villages to be buried in snow above the chimneys, and that it was no uncommon thing to tie a horse to the top of a church-steeple, like Baron Munchausen.

As I was turning over some books in Cussac's shop about noon, an old man upwards of eighty came in, whose feet, it is true, seemed no longer to afford him much service, but whose countenance bespoke perfect cheerfulness and good-humour. Cussac expressed great pleasure at seeing him so cheerful. "Oh!" said he, "I have experienced many troubles in the course of my life, but I never felt remorse."

I was pleased with this answer, and on enquiry afterwards learnt that he was Monsieur de la Place, author, or rather translator, of a voluminous

luminous collection of romances and other writings.

But, indeed, if what Cuffac told me were true, he might fairly be called an author. This was, that he had so much improved Tom Jones in his translation, that it had been re-translated from that into English. I could not forbear smiling.

After staying about a quarter of an hour, Monsieur de la Place was quitting the shop. He had already got the door in his hand, when suddenly turning round as if some new idea occurred to him in the instant, "Give me pen and ink," he said, "to write down an impromptu."

The pen and ink was brought, and he produced the following *quatrain*, which I transcribed as soon as he was gone.

Pour que de deux parties les noms mieux entendus  
 Dans l'état divisé peuvent moins troubler l'ordre,  
 Les *enragés* sont ceux qui furent trop mordus,  
 Et les *enrageans* ceux qui voudroient encore mordre.

That the two parties' titles well explain'd,  
 May less divisions in the state excite,  
 Th' *incens'd* are those who were too tightly rein'd,  
 Th' *incensers* those who'd rein them still more tight.

*Enragés*

*Enragés* and *enrageans* (*incensed* and *incensers*), it is well known, are the nick-names given to the two reigning parties that at present divide France.

Among the *affiches* of to-day were two that particularly attracted my notice. One was as follows :

“ A young man, about thirty years of age, of good family, but constrained by circumstances to retire to a pleasant country-situation, at the distance of a league from an agreeable town, and about twenty leagues from Paris, upon an income of a hundred louis's, wishes to associate himself with a female of good education, and with a fortune of about half his own, who would be willing to pass her days with him, not in the way of marriage, only as a companion. An answer is requested in the *Mercure de France*.”

Are these the general ideas of the French upon the subject of marriage? or is this only the caprice of a single individual? If the former, I must detest such a licentious people, if the latter, I pity the misguided young man. But supposing he be really in head and heart a man, and should meet with a gentle amiable creature, willing

willing to live with him upon the proposed terms, I prophesy that in a year she will become his wife. He may set out upon this plan, to try her temper, and whether they can live happily together, and she may consent to his wishes to gain herself an interest in his heart, till by degrees they will grow accustomed to each other, become warmly attached, and unable to live asunder. It is absurd to talk of possession weakening love. He who ceases to love after possession, never has really loved at all. Love is the regular food at the table of Hymen; enjoyment but a glass of wine or a sweetmeat, which may be pleasant, but can well be dispensed with.

Yet after all, such an advertisement proves incontestably that an unbounded licentiousness reigns among the people, since they dare thus publicly to avow sentiments militating so strongly against good morals. It was not a little curious, that in the very same *affiche* was an article of a similar kind, only with this difference, that the man, who gave himself out as *très agé*, wanted a well-educated young woman as a companion and housekeeper; his meaning was not, however, enveloped in so thick a veil, but that it was very plainly to be understood.

Another article, which I cannot give at full length, contained a most affecting anecdote, and  
on

on that account alone I have alluded to it. Among other effects produced by the fever of liberty, it has occasioned many pieces to be brought forward upon the stage, which before were neglected, and scarcely even known. On the *Theatre de la Nation*, formerly the *Theatre François*, in particular, scarcely is the representation of any thing endured, excepting of tragedies that have some reference to revolutions, and that place tyranny and fanaticism in an odious light. *Brutus*, *William Tell*, *the Death of Cæsar*, *the Deliverance of Rome*, and *Jean Calas*, are repeated night after night with thunders of applause. The tragical history of the latter has, indeed, within a short time, been brought before the public in every possible form.

But while the stage resounds with the name of Jean Calas, the people are not aware what agonizing wounds are thus torn open. The poor widow of this unfortunate man has, for the last fifteen years, lived, together with her two daughters, in the *Rue Poissonnière*, at Paris. She has never laid aside her mourning since the loss of her husband, nor has ever wound up the clock that stopped on the day of his death. Whenever a sentence is proclaimed in the streets, the maid always hastens down to the criers to beg of them not to proclaim it within hearing of that house,

since

since the fount always throws her poor mistress into a swoon.

I was inexpressibly affected by this anecdote. Never would I be present at the representation of Jean Calas. It is impossible for any thing to increase the impression made upon me by the single, simple circumstance, that the widow has never wound up the clock that stopped on the day of her husband's death.

But though not to see the performance of this popular tragedy, I went in the evening to the *Theatre de la Nation*. I found it a very splendid building. *Brutus*, and *Le Reveil d'Epimenide à Paris*, were the pieces performed. I entered the house somewhat unwillingly, but left it very well satisfied. Not that the performers disappointed my expectations in their sawing the air, flourishing their arms, and catching their voices, but because I had an opportunity of witnessing the unconstrained bursts of feeling of a whole nation, and because I can never hope again to hear such bold things repeated on any stage.

The last observation principally refers to the after-piece, since many passages in *Brutus* that were extremely applauded were only striking from their application. Let me beg my readers' patience

patience while I enumerate some of those that appeared the most popular.

Destrueteurs des tyrans, vous, qui n'avez pour rois,  
Que les dieux de Numa, vos vertus, et nos loix !

Ye patriots, who no other kings obey,  
Save Numa's gods, your virtues, and our laws !

---

Nous avons fait, en lui rendant hommage,  
Serment d'obeïssance, et non point d'esclavage.

The oath we took, when we our homage paid him,  
Was of obedience, not of slavery.

---

Sous un sceptre de fer, ce peuple abattu,  
A force de malheurs, a repris sa vertu.

Beneath an iron yoke this people crush'd,  
Their virtue, through misfortune, have resum'd.

---

Je porte en mon cœur  
La liberté gravée et les rois en horreur.

Within my heart the name of liberty  
I bear engrav'd, and kings I hold in horror.

---

Sois toujours un héros !—fois plus, fois citoyen !

Be a hero still !—be more, a citizen !

---

Arrêter un Romain sur de simples soupçons !  
C'est agir en tyrans !

Arrest a Roman only on suspicion !  
That were to act as tyrants !

Dieux !

Dieux ! donnez nous la mort plutôt que l'esclavage !

Ye gods ! oh rather give us death than bondage !

The two following passages had a very different effect upon the audience ; the second nearly proved the occasion of a tumult.

Quel homme est sans erreur, et quel roi sans foiblesse ?  
Est-ce à vous de pretendre au droit de le punir ?  
Vous, nés tous ses sujets, vous faits pour obéir ?  
Un fils ne s'arme point contre un coupable pere,  
Il detourne les yeux, le plaint, et le revere.  
Les droits des souverains font ils moins precieux ?  
Nous sommes leurs enfans, leurs juges font les dieux.

What man is free from error ? or what king  
Exempt from weaknefs ?—Is it then for you  
T'assume the right of punishing his faults ?  
You, born his subjects, made but to obey him ?  
No son takes arms against a guilty father ;  
He mourns his failings, yet respects the parent.  
And shall a sov'reign's rights be deem'd less sacred ?  
His children we, his judges are the gods.

Scarcely was the actor allowed to finish this speech, or the following, which set the powder into a yet more violent explosion.

Rome a changé de fers, et sous le joug des grands,  
Pour un roi qu'elle avoit, a trouvé cent tyrans.

Rome has but chang'd its bondage, and beneath  
The yoke of nobles, finds that for one king,  
She crouches now before a hundred tyrants.

At



At these words some flaming loyalist in the second tier of boxes, more bold than discreet, clapped vehemently. The whole pit was in commotion in an instant, every one rising up, hissing, and exclaiming, *ah que cela est bête!* All eyes were turned immediately to the spot whence the clapping was heard, with menaces, execrations, knocking, and stamping. The players stopped to wait the event, and by degrees the storm blew over; for how could a single offender be distinguished among such a crowd? and that he was single was very plain from the sound. Happy was it for him that none of his neighbours betrayed him, since, if discovered, he had doubtless expiated his folly, for folly it was, not spirit or courage, *à la lanterne*, without having rendered any service to his shadow of a monarch.

After such a proof of republican jealousy, no one ventured to take notice of any passage that was not orthodoxly democratic. Yet 'tis surely hard that this intolerance should prevent the company in the boxes, who by paying their money, have purchased the privilege of delivering their free opinions, from testifying their approbation or disapprobation of striking passages, when the gentlemen in the pit assume a right of clapping or hissing at pleasure till their hands and throats are sore.

R

'Tis

'Tis truly laughable to me that the French, who have so little of the Roman in them, should uniformly apply to themselves what is said of that great people. Every soldier of the national guard now believes himself a Titus, and sees a Brutus in each deputy to the national assembly. At the words,

Be a hero still!—be more, a citizen!

not a taylor's heart but palpitates in his bosom, delighted to find that 'tis so easy to be a hero.

Enough of Brutus!—only word more upon the performance of the piece. It was completely French. Brutus screamed so beyond all bounds that he wounded my ears deplorably. Titus had much to recommend him; a pleasing yet manly voice, which, in many places, affected me extremely. He was very successful in expressions of the great or the noble, but his passion was caricature. The good Tullia looked too much like an own sister of the lascivious Tarquin, and Porfenna's ambassador had that abominable peruke-maker physiognomy, and those peruke-maker graces and airs so common among French actors, and which accord so ill with the plumed helmet.

The costume was observed with taste and accuracy—though this must be understood only with regard

regard to the leading characters. Brutus's toga with the purple stripe was truly Roman, as well as the fashion of his hair and beard. His shoes and stockings only, and his snubbed nose, reminded me that he was Monsieur such an-one. Valerius Publicola united to his Romish dress such a true ancient Roman countenance, as represented upon gems, that this was a much more complete deception. As to the senators, the lictors, the populace, and the rest, I have nothing to say about them, excepting to remark upon the folly of spending a great deal of money in getting up a play, and then rendering the whole expence nugatory, by saving in a few trifles.

When the curtain drew up, and exhibited the Roman senate seated in full assembly, on hearing the words, *Destructeurs des tyrans*, I could not help looking round upon these magnanimous heroes, whom I found indeed in one uniform toga, but with their hair finely be-frizzed and be-powdered, white cotton stockings, and red slippers. There was an end of all deception at once; I thought of the famous picture of Dido upon the funeral pile, with her courtiers standing round in Spanish hats.

But to proceed to the after-piece, *Epimenides awaking at Paris*. A short sketch of the plan of

this little comedy may perhaps not be unenter-  
taining to the reader.

The scene is in a walk in the Thuilleries. Aristus relates to his daughter Josephine, that Epimenides, after having lived for a time, always falls asleep for a hundred years, and then wakes again to a new life. “By this means,” he adds, “he has been a spectator of all the revolutions in the states of Greece and Rome, and has often witnessed also, in France, how the monarch and the great men have, with unbridled power and licentiousness, oppressed the people, and trampled them under foot. He saw how Louis *quatorze* made his subjects the slaves of his fame, and yet, while every thing was sacrificed to that phantom, how artfully he contrived to make himself idolized by a people, of whose misery he was the author. This Epimenides,” he continues, “will soon awake, and behold less ostentation but more truth; will behold vanity and folly dressed in their mourning weeds, and the people at length considered as of some account.”

Epimenides soon appears, and expresses his satisfaction at contemplating once more the garden planted for the great Louis. “Pity,” said he, “that the monarch should prefer the gloomy  
“ palace

“ palace of Versailles to this pleasant and smiling  
“ abode.”

Aristus answers, that a successor of the great Louis, now the idol of France, has come to live there among his people ; that his presence has diffused peace and happiness among them ; that he is surrounded by no foreign guard, but that all things in the nation had assumed a new face.

The shouts of the audience at this passage, almost overpowered the voice of the speaker, and the cry of *encore ! encore !* resounded so from all parts of the house, that he was obliged to repeat it again.

Epimenides then asks, “ whether all abuses had  
“ been reformed ?”

Aristus answers with hesitation, and a shrug of the shoulders, “ Many.”

*Epimenides.* “ The courtiers, then, have adopted  
“ a different system ? — Dost thou not deceive  
“ me ?”

Here was a grand exclamation of *non ! non !*  
*non !*

*Aristus.*

*Aristus.* "A wise monarch does not take counsel of his courtiers."

*Epimenides.* "Of the parliament, I suppose?"

*Aristus.* "Not so, neither."

*Epimenides.* "Of whom then?"

*Aristus.* "Every honest man is now his counsellor, for each province sends its deputies to the court. Yet all things cannot be completed in a moment. Many people have played very shameful parts; but that is past, and the heavens begin to look brighter around us. Who, therefore, would think more of the storm? At present, all goes on well; the free people love and obey their king, and he reveres the laws."

A long and loud thunder of applause succeeded this speech.

In the seventh scene, Epimenides expresses his surprise that the news-writer, Gorgi, not having the fear of the Bastille before his eyes, should venture to put forth false intelligence. How great is his astonishment, when he learns that this fortress is levelled with the ground! "How!" he exclaims, "those walls raised, which the  
" great

“ great Condé besieged three months in  
“ vain ?”

Josephine answers him very smartly, “ We  
“ order these things better now ! two or three  
“ hours are sufficient for the purpose. A num-  
“ ber of brave citizens took upon themselves  
“ the task of freeing the nation from that abode  
“ of horrors—that receptacle for the vengeance  
“ of tyrants, the suspicion of ministers, and the  
“ caprice of mistresses.”

The eighth scene is very curious. Madame  
Brochure is selling various papers and handbills,  
no longer songs and like productions, but all poli-  
tics—nothing but politics.—Epimenides enquires  
after the celebrated poet of his time, Moliere ?

*Madame Brochure.* “ Oh, his day is entirely  
“ gone by.”

*Epimenides.* “ How ! are such admirable writ-  
“ ings no longer esteemed ?”

*Madame Brochure.* “ His plays are sometimes  
“ permitted at the theatre. But those are always  
“ considered as meagre days.”

*Epimenides.* “ But Corneille”——

*Madame*

*Madame Brochure.* "Heaven forbid!"

*Epimenides.* "Racine"——

*Madame Brochure.* "Is no longer read. Every  
"century has its peculiar folly. For ten years the  
"Encyclopedia was all the rage"——

*Joséphine.* "To which succeeded chymistry, and  
"at length a whole train of œconomists appeared  
"in the state, but no œconomy. Now politics  
"have their turn, every one assists in conducting  
"the important business of government; and even  
"the coquette has the *Rights of Man* lying upon  
"her toilette."

In the tenth scene, Monsieur Rature, ex-censor to the king, appears, whose place has been abolished and no pension allowed him, which naturally sets him very much at variance with the new order of things. He is advised to endeavour to get into such or such a service. These he rejects, and at length confesses, that, though he may perhaps have condemned Voltaire or Jean Jacques, he never in his life could write.

"How! and what did you do then?" it was asked.

"Con-



“Condemn,” he replies, and runs off.

Epimenides observes, that he thinks the abolition of the censorship a very great benefit to the nation. “It has answered no other purpose,” says he, “but to surround the king with miserable mutes. It has been the instrument of tyrants for chaining the powers of the mind, that the multitude might be the more easily oppressed.”

In the fourteenth scene, a nobleman appears, meeting a farmer, whom he asks, why he is come to Paris? whether he has a suit to carry on?

“Oh yes!” the farmer replies, “the united peasantry of France have been carrying on a great suit, which, heaven be praised! they have gained. We were formerly stupid and ignorant as beasts, the strongest had made the laws, and we were compelled to submit to the bit and bridle, the Lord knows why? But now things are otherwise. We respect the worthy nobleman who is assiduous to promote our happiness, and labour for him willingly, but we will not be trampled under foot by a scoundrel. We are not ignorant of the natural rights of man.”

The

The nobleman returns, that to hear a fellow talk in that way, it should seem as if all men were equal. Formerly France was a country worth living in. The marquis bowed to the duke, the courtier to the marquis, the country nobleman to the courtier, and so on in regular gradation. He concludes with the resolution of seeking some corner in the wide world, where the taste for slavery still flourishes in full vigour, and if no such spot could be found, as a last resource he must throw himself into the next river.

In the sixteenth scene, a singing Abbé warbles forth a lamentable ditty upon the loss of his benefice, and declares that, contrary to his inclination, he had been constrained to make the nation the heirs of his wealth, even during his life. "For my part," he proceeds, "I can live upon any thing, but what will become of those who were maintained at my expence. I have always supported suffering beauty, and gave a thousand dollars monthly to my poor female relations."

*D'Harcourt.* "To your female relations? Why to them only? Why might not those of the other sex share your bounty?"

*The Abbé.* “ I have no relations save two fair  
 “ cousins, lovely amiable orphans. And what ag-  
 “ gravates the distress of our order is, that while  
 “ our money is taken away, our duties remain  
 “ the same.”

*D'Harcourt.* “ But, my good sir, every rank has  
 “ experienced a change ; 'tis but just therefore  
 “ that the ecclesiastics”——

*The Abbé.* “ With all my heart, if the process  
 “ had only been reversed.”

*D'Harcourt.* “ As how?”

*The Abbé.* “ If they had released us from our  
 “ duties, and left us our money.”

In the seventeenth scene, a dancing-master la-  
 ments the decline of his business. “ France is  
 “ degenerated,” he exclaims in despair ; “ the  
 “ people no longer dance, they write ! they  
 “ write !—Every body is now a soldier, and even  
 “ the young courtiers are become statesmen.  
 “ How many men are lost to the noble art of  
 “ dancing ; all my friends have taken refuge  
 “ among the Sarmatians !”

*Nota-bene.* My worthy countrymen in Germany  
 are the people honoured with the title of Sarmatians.

“ Among

“ Among the aristocrats,” he proceeds, “ were my best scholars—and they, alas! are compelled to fly.” He concludes with announcing an entertainment, according to the fashion of the times, a national ballet, which he is going to prepare—and then dances off the stage.

D'Harcourt observes on this, that times will be better. He confesses, that through the pressure of circumstances, the cheerfulness and amiable urbanity of the French have for the last five or six months been somewhat banished from the nation, but declares that he has no doubt of their being soon restored in full perfection.

I indeed could not help secretly asking myself, why he confined it to within five or six months, and only allowed them to be *somewhat* banished.

In the eighteenth scene, a furious democrat appears, who thunders vehemently against all aristocrats, and even suspects Epimenides of planning a conspiracy. He is told that Epimenides has been asleep for a hundred years. “ So much the worse,” he exclaims impatiently. “ He must then have lived under Louis the Great, whose court was not popular; and who knows but he may be even a secret emissary.”——

“ From

“ From the other world,” Josephine replies, with a farcastic smile.

“ Hold !” cries Aristus, “ these eternal suspensions furnish evil-minded persons with pretences to scoff at the laws, and give them but too plausible reason to exult in those disgraceful actions at which France will long have cause to blush. Liberty does not give us a right to affront our neighbours, nor must its abuses be confounded with the thing itself.”

In this scene many other good things were said, to which 'tis much to be wished that the French may pay attention.

In the twentieth scene, appear an officer and two soldiers of the national guard.

*Epimenides.* “ What do these people want ?”

*Aristus.* “ You desired them to be sent for.”

*Epimenides.* “ Heaven forbid ! I wanted a taylor.”

*The Taylor.* “ Behold him, as a fusileer.”

*Epimenides.* “ And an attorney.”

*The Attorney.* “Here, at your service, as a grenadier.”

*Epimenides.* “And a notary.”

*The Notary.* “He stands before you as a captain.”

*D'Harcourt.* “We are all soldiers. The king has as many warriors as subjects.”

The piece here closes with a finale, in which the following strophe was loudly *encored*, and repeated with long and eager bursts of applause.

J'aime la vertu guerrière  
De nos braves défenseurs;  
Mais d'un peuple sanguinaire  
Je déteste les fureurs.  
A l'Europe redoutables,  
Soyons libres à jamais!  
Mais soyons toujours aimables  
Et gardons l'esprit Français.

I the martial virtue love  
That our brave defenders fire,  
But detest the lawless fury  
That a sanguine race inspires.  
Formidable to our foes,  
Here let freedom ever reign,  
But at home still amiable,  
French urbanity retain.

Next followed a ballet, danced by National Guards and smart lively girls. The latter ornamented

mented the hats of the former with national cockades. A whole company of the National Guards appeared, presented their arms before the public, flourished a white standard, on which was inscribed the word *LIBERTAS*, and the curtain dropped.

I think this piece excellent in its way, and likely to be of particular utility at the present time. The beneficial parts of the Revolution are brought forwards in a brilliant and striking point of view, and no severity spared in reprobating its evils. The animated applause with which even these reproofs were received, is a strong argument how much might be effected by the stage, were it never suffered to deviate from the purpose for which it was originally intended, as a school of morals.

But I could not forbear often remarking upon the great inconsistency displayed by the mass of the people during this evening. In the drama of *Brutus*, whenever *Tarquin* was mentioned, they seemed to recur with no very favourable sentiments to their own king, yet in the after-piece the house resounded with their transports at this same king's no longer living at *Versailles*, but in the midst of them.

At our return home, it being Christmas Eve, we found all Paris illuminated. But to me, who had seen an illumination at Petersburg, this appeared very poor and petty. There the streets are wider, the houses more magnificent, and there is a much greater profusion of lights. In comparison with the Russian capital, Paris cannot be considered as a fine town. Here are indeed a number of palaces, but they are scattered about, not arranged together, nor is there a street that can exhibit such a perspective as that of Newsky, at Petersburg. Were it not for the innumerable concourse of people, and the multitude of shops, Paris, from the narrowness of its streets, the blackness of its houses, and the heaps of oyster-shells scattered about, would make a very melancholy appearance.

The chimneys here are also built in a very extraordinary manner. They project in the form of long walls on the outsides of the houses, and give them the appearance of prisons. This is principally the case on the Quay St. Augustine, and its environs.

DECEMBER 25.

This morning I returned Madame de Rome's visit. I found her translating Crell's Annals of Chymistry, in which she is employed by some literary



literary person. We seated ourselves before the fire, on the chimney-piece to which, lay several German works. Our conversation soon fell, as is commonly the case now in Paris, upon politics; and since Madame de Rome is a confirmed aristocrat, she in her zeal called the National Assembly their *twelve hundred majesties*.

The Baron von O—— and myself went to court about four o'clock, to see the king and queen go to mass. We stood in the hall, where a hundred Swiss were keeping guard. They were tall fine men, carrying long pikes, and in the old costume of Henry the Fourth. We waited a full hour, and I cannot say that the sight was worth waiting for.

At last the folding-doors were thrown open. The king waddled by us with an expression on his countenance which seemed to say *ce n'est pas à mon goût*. The queen sailed along, accompanied by the ladies of the court, all in such monstrous hoops, that they looked at a little distance like flying Montgolfiers. They came from dinner, they were going to mass, thence to cards, thence to supper, and thence to bed. Oh heavens! what an insupportable kind of life!

The King of the French has now the least troublesome and most lucrative office in Europe. He has a revenue of five-and-twenty millions of livres, for which he has only to say YES, when a decree is brought for his sanction; and even for this he sometimes keeps the officers waiting a long time.

As all other *spectacles*, excepting *Les Ombres Chinoises*, in the Palais-Royal, are shut up on Christmas-Day, we went thither, but I could not endure it above a quarter of an hour. I expected to have found this petty kind of drama here in great perfection, but was extremely disappointed. The theatre is little and miserable, the scenery gaudy, the figures stiff and awkward, and the wires by which they are moved often visible.

Among other things, a scene was represented, in which a Russian wife complained to a friend that her husband seemed no longer to love her, since he had not beaten her for three days. On this the husband appeared, begged pardon, and excused himself by saying, that he had mislaid his stick, which he had but now found again: and at length, as a proof of his penitence, gave her a hearty drubbing.

“ That

"*That is truly German!*" observed somebody behind us. Good heavens! thought I, it is rather *truly French ignorance!* Strange! that any one should believe the old nonsensical idea that a Russian wife had rather be beaten than kissed by her husband.

The orchestra consisted of one boy, who played upon the dulcimer. The room was stuffed so full of company, that it was scarcely possible to breathe. We began to draw our breath with difficulty even at the door.

The concert in the National Circus commenced at seven. This circus is the largest room I have yet seen. It is a hundred and fifty feet in length, and being for the most part under ground, is lighted by sky-lights. It contains a very fine orchestra, a number of benches for the audience in form of an amphitheatre, a sort of rotunda, where are a variety of refreshments, *boutiques*, billiards, in short, a world in miniature.

The number of persons present might be computed at several thousands. The hall, I have no doubt, would contain four thousand. They were walking about, for the most part, dressed in a slovenly manner, and in hats. When the music began, one of the National Guards came up, and

begged me to take off my hat. I started and looked round, nor was aware till then that the heads had been all uncovered in a moment. Indeed, I cannot but consider it as somewhat ridiculous that we should be obliged to sit without our hats here. In the theatre there is a very obvious reason for it, that the view may not be intercepted to those behind. But why it should be done at all at the concert, if not at the first entrance, which indeed appeared to me a very proper and natural thing, I cannot comprehend. I could not forbear asking the soldier, whether it was customary here to salute the music? to which he did not know what to answer. The symphony commenced in B. sharp. It was the first B. sharp to which I ever in my life had taken off my hat.

Though the band was certainly a good one, yet it struck me, and the idea was soothing to my pride as a German, that the orchestra, on the whole, was certainly not so well filled as some in my own country; that at Mentz, for instance, which I had visited not long before. I began, after a while, to grow weary, as indeed I commonly soon find myself in a large company; and though I might also have had a ball for my six-and-thirty sous, I was much better pleased  
with

with the solitude of my own room. I therefore retired, leaving my companion at the concert.

“ Alas !” I said to myself aloud, as I entered the coach, “ I will go home to my Frederica,” and for a moment my imagination deluded me so strongly, that I half expected to find her there. I have hitherto been but seldom alone, only for an hour or two in the morning, as I rise early ; but never am I by myself, without thinking that she is with me, talking with her, and reminding her of a thousand happy incidents in our lives. I ask her, whether she does not hover about me ? Whether she hears me ? I look to the right and to the left in the air, in hopes that my fancy at least may see her image among the clouds.

It is said, that there are no such things as spirits, but that they may be created by a lively imagination, if it wishes to behold them. Ah ! then have not I a lively imagination, for a thousand and a thousand times have I implored my fancy to deceive me, but in vain. I must look only into my own heart, if I would behold the image of my wife.

DECEMBER 26.

I learned this morning that Vaillant, the interesting traveller into the interior of Africa, has left

left this place some months. He found Paris insupportable. The deserts he had been accustomed to traverse had for him far greater charms than the *Champs Elisées*, and he preferred the African hut to the palace of the Louvre. But among the human beings, the difference appeared still greater. He might certainly have sought in vain in the Palais-Royal for a Narina. Dubrowsky, who was his frequent companion, describes him as of a gloomy turn, silent, and wrapped in himself, but unassuming, and often sitting with his eyes fixed, as if forgetting Europe entirely. He even seemed to have little more interest in this quarter of the world.

At last, his longing to return among his Hot-tentots became so powerful, that he suddenly decamped one morning, only leaving a note upon the table, informing his wife that he was departed for Africa, and should never see Europe more. If he had nothing else of the French character about him, at least he was a true Parisian husband.

This evening we were at the *Théâtre de Monsieur*, in which there is little remarkable either as to its exterior or interior. The performances were, *The Trial of Socrates*, and *The Universal History*. Oh mighty Socrates! how was thy memory degraded! Had Mendelsohn been among  
the

the audience, he must either have laughed, or fretted himself to death.

The mild philosopher mouthed, fawed the air with his hands, reviled his judges, uttered the grossest impertinences with the grossest audacity, was inconceivably vain, scoffed at all the gods, and preached pure deism. In short, he appeared as little like the genuine Socrates, as the figure of an old man with a globe in his hand resembles the great God of Heaven. The judge sat in an awkward old-fashioned easy chair, that looked like a chair of particular convenience. The Grecian soldiers were in long Turkish trowsers, with their hair well powdered and pomatumed in the true French style. But the most curious thing of all was a painted chimney in Socrates's prison, with the tongs and fire-shovel, and some tobacco-pipes lying upon the chimney-piece.

It may well be supposed here that I am embellishing my story, but I can assure my readers, that this is by no means the case, that I have stated nothing but what is literally fact. *That is truly German!* said my neighbour yesterday, when the Russian beat his wife. *That is truly French,* could I have said to-day, when I saw the tobacco-pipes upon the chimney-piece.

Even

Even the ring, which Socrates gives at last to the gaoler, was in the newest French fashion, a longish blue stone, or glass, set round with brilliants. Xantippe pleased me more than any thing else in the play. Greater pains seemed to have been bestowed on the drawing of her character than on any other. She was not represented as the termagant described in children's little books, but as a hasty, yet good-hearted woman, which was really the fact. The part was besides extremely well performed, and Nature, by making the actress uncommonly plain, approaching indeed to ugliness, had suited her more particularly for the character.

The rest of the performers are scarcely worth mentioning. They all flourished their arms about, screamed like madmen, and were repaid with unbounded applause. Indeed, of all the theatres I have yet seen, I think the audience here were the most lavish of their tokens of approbation. They were bountiful even to prodigality. Incessant claps, incessant exclamations of bravo! resounded from all parts of the house, almost to the deafening of those few among the audience who did not join in them; and still at nothing—and again at nothing.

The



The second piece in some measure exonerated us for the disgust occasioned by the first. *The Universal History* is a pretty little opera, intended to shew that every inhabitant of the earth, from the richest to the poorest, from the king to the beggar, complains of the miseries of life, and complains unjustly. This universal repining, and the many not unusual accidents of life which are generally the cause of it, as a lost suit, infidelity in love or friendship, ingratitude in children, and the like, are brought forward and examined with much wit and humour. The airs have some very comic touches, and are well set. At the conclusion, a hermit appears among the assembly, and instructs them that mankind ought always to be cheerful and happy, since there are no positive ills but what he himself creates.

The author must, however, excuse me, if I cannot assent to his position. There is certainly much real physical evil in the world. I will grant, that perhaps in ninety-nine cases out of a hundred, that restless unsatisfied creature man may be his own tormenter. But I wish that some one from among the multitude had stepped forwards and addressed the hermit, "My friend, "death has torn from my arms a wife on whom "I doated;" for I should much have liked to hear what answer this merry advocate for the  
non-

non-existence of evil could have given. Probably he had sought refuge in some common-place saying, some pious reflection.

I have a practical standard by which to measure unhappiness, that rarely deceives me. Whenever any thing unpleasant occurs to me, I ask myself whether in a year's time I shall think of it any more? Will it then have any influence upon my fate? If I must answer these questions in the affirmative, I have then reason to consider it as a misfortune—if not, I concern myself no more about it.

By this standard have I measured the loss of thee, my beloved Frederica, and I pronounce it an inconceivable misfortune; for were I to live to the age of a hundred years, never could I forget our cruel separation—my soul would still be torn with anguish whenever I reflected upon thy being so prematurely taken from me.

DECEMBER 27.

This evening was spent amid the most horrible sensations of *ennui* at the *Théâtre de Beaujolois*. It is a little, miserable, cold, inhospitable house, the performers were ugly, and croaked like frogs, and the piece was one of the most wretched productions of the commencement of the present

sent century. It was called *L'Antidramaturge*, a comedy in three acts, of which not less than three were superfluous. A cold and feeble essay upon dramatic poetry, interwoven with a love intrigue, consummately flat and insipid.

The second piece was *Le Bon Pere*, a *petite pièce* in one act. He might be a very good father to his children, but he was insupportably *ennuyant* to us. The music was little better than might be heard in any alehouse. Not one among the fingers seemed to understand a note, and woe to them if, at the day of judgment, they are to give an account of every false tone they have uttered here below.

The whole concluded with *Le Deguisement Amoureux*, still an opera, but in two acts, otherwise twin brother to *Le Bon Pere*. We had perseverance enough to stay to the end. I cannot claim much merit in this, for I have not yet by any means obtained the object for which, night after night, I visit some place of amusement, that of dissipating thought. Never was thought so little dissipated. The whole evening I could almost fancy that my wife was sitting by my side, nor did I wish for a moment to awaken myself from this delusion.

Here,

Here, as in all other places of the like kind in Paris, was the public laughably prodigal of applause. Once they were absolutely so shameless as to *encore* a miserable tasteless chorus; and this encore was itself pronounced in such an insipid and tasteless manner, that it involuntarily reminded me of their fricasees. Still more nauseating to a German ear is the manner in which the Greek and Roman names are pronounced by a Frenchman.

DECEMBER 28.

The *Petites Affiches de Paris*, of which abundance come out daily, scarcely ever fail of producing something worthy of observation; and whoever would give himself the trouble of selecting from them regularly such things only as would be interesting at all times and in all countries, might publish annually a very tolerable sized volume. I have already collected many things, and mean to continue the practice.

The following quatrain is from one of the *affiches* of to-day. The thought is brilliantly expressed, however untrue.

O bonheur! O chimere! en vain l'homme t'implore;  
 Helas! pour être heureux, ses vœux sont superflus.  
 En espérant, il ne l'est pas encore,  
 En jouissant il ne l'est déjà plus.

Oh happiness! chimera! thee in vain  
Does man with wishes and with sighs implore,  
In hoping, he must still unblest remain,  
And in enjoying he is blest no more.

I deny both assertions. How?—Cannot hope make us happy? then were we wretches indeed! Hope is the childhood and youth of happiness. It supports a man as leading-strings, sings him to sleep, amuses him with gay pictures. And though, when at length the bridge to reality be passed, things may not appear altogether so smiling as in prospect, yet undoubtedly that moment, at least, when we consider hope as actually exchanged for possession, is one of true and exquisite delight.

Heaven only knows what kinds of enjoyment floated in the poor poet's ideas. If those merely that depend upon the senses, he may be right. But the man who could advert to such alone, had doubtless never experienced the only true happiness to be found in this mortal life, domestic peace and content. He does not know how truly, when the heart can boast of these blessings, weeks seem but as hours, nor can he be aware that though in such a state every thing goes on in a regular and uniform routine, that peaceful uniformity soon becomes the dearest thing on earth. Thus circumstanced, it is true a man knows constantly at one hour what is to be done  
in

in the next, yet does he not therefore apply to it the less willingly—the less joyfully. He always returns home eagerly, and is never so happy as at home. As he returns, he pleases himself with the idea that he shall see his beloved wife in such or such a room, busied at such, or such, an employment, and feels not the less pleasure from its being one at which he daily finds her. What delicious transport thrills through his soul when greeted by her smile, how eager is he to tell all the little incidents of his absence, all the news he has heard, and to learn how the domestic affairs have passed during the time, though that absence may not perhaps have exceeded an hour. With what ardour does he engage in his daily occupations, when assured that his toils will be repaid by a kiss and smile of good-humour! Oh! he who has tasted these sweets, never could assert that happiness was not to be found in the world!

No! the poet doubtless never was married!—Or, if he has been, his wife was not a Frederica. He deserves pity—he has mine.

The French, however, delight extremely to play with words. This poet plays with his *esperant* and *jouissant*, as the people at large with their *constitution* and *fédération*. I even to-day  
heard

heard *bonbons à la fédération* cried. France appears to me at present like a grand *bonbonniere*, and all the sublime and beautiful ideas of the French, like *bonbons*, which they take into their mouths, suck, and mumble them about, by which their palate is gratified, but which produce no effect upon the interior.

The daily *affiches* generally contain, among other articles, one head entitled, *Goods lost and found*. The superscription is inaccurate, it should be only *Goods lost*, since I never could learn that any were found again. No great commendation of Parisian honesty.

To indemnify us for the *ennui* we had experienced the preceding evening from the *Comédiens de Beaujolois*, we went to-day to the grand opera, and I must confess that I have seldom received such varied pleasure from any entertainment, partly arising from the splendour of the spectacle itself, partly from adventitious circumstances.

We went at four o'clock, that we might secure good places, and accomplished our view. We had providently furnished ourselves with books to amuse the time of waiting. The opera was Gluck's *Alceste*, a most delicious treat both for the ear and eye, though not indeed a balsamic medicine

medicine to my heart. Scarcely had the piece begun, before my diseased fancy employed itself in tracing similitudes to my own situation. In Admetus I saw myself: Admetus was in a state of sickness, so was I—his wife had sacrificed her life for his; I was obliged to travel for the restoration of my health, my wife accompanied me, and lost her life upon the journey. Had she not sacrificed her life for me? Might she not have been now alive, had she been left behind?—I smiled myself, at this enthusiasm, while tears at the same time ran down my cheeks, and whoever can smile otherwise at this passage, for God's sake let him shut the book.

The orchestra, the music, the singing, the dresses, the decorations, vie with each other in taste and splendour. The band consisted of about a hundred and eighty persons. The costume was in general extremely well preserved, both in the dresses and the building, but why must the effect of the whole be always in some measure destroyed by omissions in trifles!—Is there no one whose proper business it is to order the dresses of the singers and dancers? or am I the only one whose feelings are hurt by the least thing that lessens the deception? *Parturiunt montes*, perhaps many will say upon what I am going to observe, and think the criticism indeed a mouse.



moufe. I cannot help it—but the large broad new-fashioned buckles worn by the dancers, in which they were dancing before Admetus in a Grecian palace, offended me terribly, and awakened my senses from the delusion in a very unpleasant manner. I would fain have forgotten them, but they were so conspicuous that it was impossible, and the more I wished to keep my eyes away, the more they involuntarily strayed towards them. A distempered fretfulness took possession of me, which pursued me even to the Temple of Apollo, and before his flaming altar, for wherever I looked, I could see nothing but monstrous new-fashioned buckles.

The ballet that followed the opera, was taken from the history of Telemachus, and contained nearly the first book of Fenelon. It was divided into three acts. Monsieur Gardel, the composer of *Psyche*, was its author, and indeed he has produced two things that may almost be pronounced perfect in their way. But Telemachus must have been the most difficult task, since, excepting Telemachus, Mentor, and the little Cupid, the dancers are entirely women.

Telemachus, like *Psyche*, keeps all the senses in a kind of fascination. How charming is the grouping of the lovely nymphs, how exquisite is  
T their

their dancing, what grace is in all their motions ; yet I must consider their wearing under garments of flesh-coloured silk, as a superlative refinement in coquetry.

But nothing entertained me more in this evening than the astonishment of my Ebstonian servant, whom I had taken with me, that the poor fellow might have some amusement ; for, since he does not understand a syllable of French, he sits moping by himself the live-long day, and must be intolerably tormented with the vapours. I previously gave him the choice of the money or the diversion. He chose the latter, and returned home so extremely delighted, that he did not appear by any means to repent his choice.

I made him sit by me, the better to observe his feelings, which indeed changed with as much rapidity as the decorations upon the stage. He looked anxious and distressed at Telemachus's shipwreck, but his countenance was illumined by a smile of expressive satisfaction at his rescue. When the nymphs began their race, and the most beautiful reached the summit of the rock, and soon after with her arrow shot a milk-white dove upon a pole, he appeared quite in ecstasies, and began talking eagerly to himself. But when Venus and Cupid descended in a cloud, his eyes

were fixed, and he remained motionless with astonishment. Nor did he appear less forcibly impressed with the burning of the ship, or Telemachus's being thrown from the rock. To contemplate the natural workings of an uncultivated mind at such representations, is always to me matter of great interest.

DECEMBER 29.

The public prints of to-day announce a tutor wanted for a young man of rank, who must be of a *religion éclairée*. What is meant by this enlightened religion is not however explained.

We went towards noon to the institution for the relief of the blind, to be present at their public exercises. Schulz has described this institution so well, and so circumstantially, that little remains for me to add. I must confess, that though I cannot but admire the ingenious manner in which they are taught to read, to write, to print, &c. yet on the whole it appears a very useless kind of sport.

To read with the fingers is, even to the most practised, so extremely difficult and tedious, that no blind man can ever acquire much taste for it. And indeed it would rather be matter of regret that he should, since there are so few books

for him, that in a hundred years his library could scarcely amount to ten volumes. Of what use, then, is this mode of reading?—merely an idle waste of time.

It is precisely the same with printing. One of these blind people would set about three words in the time that a practised compositor would set an octavo page. Useless again.

With music 'tis no better. As they can only read the notes with their fingers, it must naturally take a very long time to learn a new piece, unless assisted by the ear. None of them, however, appeared to receive much pleasure from music; they all played very ill, and seemed scarcely able to perform any thing but the usual chorus, which they are obliged to scrape twice in the week to gratify the curiosity of strangers.

Of geography, the same must still be said. I may be surprized to see a blind man point out a town or country in a map, but I must still revert to the original question *cui bono*?—Accounts might appear at the first glance to be an exception from this general condemnation, yet from all I saw, I am of opinion that a man might reckon much quicker by his head alone.

But

But what appears to me worse than useless, truly laughable, is, that these blind people are set to instruct children who can see. In reading, this might pass tolerably, since when the child knows the letters, his blind instructor has only to follow him with his fingers, to know whether he be right or not. By what means they first teach the letters I did not comprehend. When, however, we hear a fine boy of not more than four years old examined in grammar by a blind man, it is difficult to say whether our pity or laughter be the most excited. The poor infant is required first to run over the names of the parts of speech, and then to explain what is meant by a noun, a pronoun, a verb, &c. &c. all which is done with such rapidity, question and answer succeeding like blow and retort, that it is too apparent the whole is gabbled by heart on both sides. What then can be said of such things, but that they are mere *Charlatanerie*.

Far however be from me any wish to derogate from the merits of the founder of this institution, who appears so happy in the enjoyment of his good work. Enough is still left to procure the worthy man a place in the kingdom of heaven. The spinning, the making belts, the knitting, all the manual employments, are extremely useful, and are very tolerably executed here. They  
contribute

contribute towards the maintenance of these unfortunate people, and keep them from idleness, and begging about the streets.

One little anecdote I must relate. Two blind men were to bring us a specimen of their printing, and the inspector desired us to give them a short sentence. I gave, *vive la liberté*. They began immediately to set it, when one brought indeed his *vive la liberté*, but the other produced, *quand elle est sans abus*. Perhaps the inspector had, unobserved by us, whispered him to do this.

At the conclusion, one of the oldest members repeated us a poem, which he said was his own composition.

Hence we went to the place where the Bastille formerly stood. Scarcely is a trace of it to be discerned. No remains of the high and gloomy walls, nothing horrible, nothing that makes the soul involuntarily shudder. 'Tis now a fine area, where only a heap of stones here and there, give any indication of its ever having been the site of a building, and even these vestiges we found many people employed in removing.

The sensations experienced in standing upon this awful spot, are not to be described. Can  
one

one forbear reflecting with horror, that every stone one passes over has perhaps served as a pillow to some wretched fellow-creature; that every shovel full of earth which the labourer throws upon his cart, has perhaps been moistened with the tears of heart-rending misery.

Since 'tis impossible to mention the Bastille without recurring to the unfortunate De la Tude, whose sufferings have rendered him so well known to the world. I must here notice the following letter, which was inserted some days ago in one of the public papers.

“ TO THE PUBLISHERS.

“ GENTLEMEN,

“ I have in general received so much ill-treatment from mankind, that I feel it particularly  
“ incumbent on me publicly to express my  
“ gratitude when I experience the reverse. A  
“ short time since I sent a copy of my Memoirs  
“ to the committee for regulating the French  
“ theatres. Our present Roscius's have such fine  
“ opportunities for supporting freedom, and rendering tyranny odious, that I thought it right  
“ to impart to them a detail, which the almost  
“ unexampled sufferings of forty years, three  
“ months,

“ months, and fourteen days, gives me ample  
“ right to call the ARCHIVES OF DESPOTISM.”

He then proceeds to make warm acknowledgements to the king's comedians for the liberal manner in which they have brought him and his benefactress and deliverer, Madame le Gros, forward to public observation. My God! what language do not Parisians in these times venture to put forth, even in the public prints.

Monfieur de la Tude is now an officer in the engineers. What must be his feelings whenever he passes over that large open space, within which he formerly inhabited a small dungeon of only a few feet square? What more particularly when he seeks, and perhaps finds the very spot where that dungeon lay? Every stone must be to him an object of painful recollection, for with every stone he might probably claim a miserable acquaintance of forty years.

In the evening we visited *Les ambigus Comiques*, and were as well entertained as could be expected, considering that we had been the day before at the opera. We saw *L'épreuve raisonable*, a piece in one act, and Bekir and Niza, a Persian drama, in two acts. In both the fable was  
simple,



simple, but well handled, and the pieces were tolerably performed.

A pantomime, called *The Man with the Iron Mask*, concluded the evening. It was founded, as will be supposed, upon the well-known story of the mysterious prisoner confined so many years by Louis the Fourteenth. If the poet had any authority for the story he has made, the mystery so long concealed is now unravelled. The iron mask in the pantomime, is made the king's brother, and both are in love with the same woman, who probably is some princess. The king is the rejected lover; he finds his brother at the feet of his beloved, they fight, the guards disarm the prince, the iron mask is put on, and he is hurried away.

Most of the anecdotes that have been circulated relative to this extraordinary prisoner, are here brought forwards. The governor always ready with a pistol to shoot him in case he should attempt to make himself known; the silver plate on which he wrote, and threw it out to a fisherman who could not read, with many others.

But from the third act to the end, the piece is only an uninterrupted succession of improbabilities. The mask sits and plays upon the guitar,  
and

and is answered from below by a flute. He then descends, God knows by what means, and returns with his mistress, who has made her way into the prison, God knows how, and learnt as unaccountably, that behind a stone in the wall are concealed a dagger and a pistol. With the latter the gentleman arms himself, while the lady takes the former. The governor is shot, and the guards acknowledge the prisoner for their king. He flies, God knows whither, and is pursued, God knows by whom; finds assistance, God knows where; fights bravely, conquers, and at last, with his lady, looks quietly on at a dance of peasants.

The music was very pretty. It was indeed taken from a hundred different operas, but what does that signify, since it was appropriate to the purpose.

Yet, altogether, a pantomime is not a thing much to my taste. Too much is left to conjecture. The imagination wanders about in the dark, and the performers must have uncommon talents to give every motion the expression intended, so as to make it intelligible to the audience.

This

DECEMBER 30.

This evening a new musical drama, called *Euphrosyne, or the Tyrant corrected*, attracted me to the Italian theatre. It was announced in the *affiches*, as having been performed six and twenty nights within a very short time. The house was, notwithstanding, very full, and I found it not unworthy of its fame.

Three sisters are brought to a court, where the caprices of a despot hold absolute sway ; where no subject dares to approach his prince ; where no passion is known but insatiable thirst of power ; no pleasures but hunting, fighting, and tournaments ; and where every gentler feeling is a crime. The eldest of the sisters, Euphrosyne, undertakes, with much caution and circumspection, to transform this savage despot into a good prince ; this ferocious knight, into a gentle and fond lover ; and her purpose is effected.

Such is the outline of the piece, which contains some very excellent scenes, particularly that in which the tyrant first begins to feel his new passion, which fills him with alarm. He sends for the physician, to whom he relates the particulars of his malady ; and is informed by him, that 'tis the same which caused the destruction  
of

of Troy, and the expulsion of her kings from Rome—LOVE. Another scene may also be instanced, in which the prince armed for battle, with helmet, shield, lance, and sword, repairs to Euphrosyne's apartment, and declares his love to her. She dissimulates terror at beholding him so arrayed, and disarms him piece by piece. He then asks whether she is pleased with him, to which she replies, no; he is too tall, she must look up to him, and that is painful to her neck. He takes the hint, and falls at her feet; by degrees she restores him his arms, and at length appoints him her knight.

The music is also good, almost fine. A duet in particular, which from its nature must be acted as well as sung, was received with unbounded applause. An envious countess endeavours to make the newly enamoured prince jealous; he becomes so, she is transported, and this jealousy, and malicious joy, give occasion to a raging duet, in which, as neither could rise above the other in singing, both began to scream without accent or note, in such a manner, that it perfectly trilled through and through the auditors! This seemed to be considered as the height of excellence, and the thunder of applause, joined to the clash of the music, all together made such

such an uproar, that one could almost have supposed the last day coming on, and the world about to be crushed to atoms.

Both parties sunk down at last into seats on each side of the stage, with their breasts palpitating as if they would burst. One of my neighbours indeed asserted, that this was only grimace, to excite sympathy in the audience, but I believe they really were both exhausted; I am sure I was nearly so myself with hearing them.

I must here observe upon a fault in the French performers which never struck me till to-night. When a noble pride is to be assumed, it is always shewn by turning indignantly away from the person addressed, and making the oration to the wall. Such was the case here between the prince and the countess—such between Titus and the ambassadors of Porfenna, the other night at the *Theatre de la Nation*—and such between *Monsieur Socrate* and the high-priest. Strange! that the most polished people in the world should not be able to devise any better expression of elevated pride, than turning their backs on each other.

We had besides a little opera in two acts, which was extremely pleasing. Indeed the performers,

formers, both vocal and instrumental, in this theatre, are in general excellent. In Germany, where we are not so liberal as in France, the second piece would have been omitted, since Euphrosyne contained three acts, and the performance lasted two hours and a half. But two hours and a half would by no means content the Parisians; they must have four hours of amusement, and they are in the right. Formerly it was the same with us, but the higher our performers rise in their profession, the less attention they think due to the public.

The little, lovely, innocent, Rose Renaud played again to-day. Methinks I see a smile upon the countenance of many of my readers at the word innocent. But oh, let me cherish this sweet delusion, if delusion it be, for it gives me such delight to think her innocent, that I cannot relinquish the idea. To whatever may be objected against it by experience and knowledge of the world, I oppose this consoling truth, that no general rule is without exception, and Rose Renaud is an exception. At least she has not laid aside the uniform of virtue, modesty of demeanour; and while she retains that, I must hope, that she truly serves the leader whose uniform she wears.

Once

DECEMBER 31.

Once more let me recur to the public prints. The following extracts are taken from a paper of this day.

## EXTRACT THE FIRST.

*A noble deed of the minister of Ternan, near St. John d'Angely.*

“ The unfortunate La Tierce, lord of the  
“ castle of Varaise, stood trembling amid a mul-  
“ titude of assassins, who fell upon him with  
“ knives, sickles, scythes, and clubs, when sud-  
“ denly an ecclesiastic, the minister of Ternan,  
“ rushed in between him and his murderers; his  
“ presence for a moment repressed their fury.  
“ He addressed them in the language of the God  
“ he served, the language of peace; represented  
“ to them in forcible colours the heinous nature  
“ of the offence they were about to commit;  
“ urged, that the laws alone had a right to pun-  
“ ish in the name of heaven, and proposed their  
“ carrying Monsieur La Tierce to prison, till he  
“ could be properly tried. His remonstrances  
“ were however vain, the throng that pressed  
“ around their victim increased every moment,  
“ and their rage grew every moment more un-  
“ bridled.

“ At

“ At length the ecclesiastic perceived the door  
“ of a house open, against which he and La  
“ Tierce were already nearly thrust. He there-  
“ fore ventured to make a bold experiment, and  
“ pushing in the latter, followed himself, and  
“ shut the door hastily, in hopes by this means  
“ to escape.

“ But in vain. The mob presently broke into  
“ the house, and tearing La Tierce from the  
“ arms of his protector, dragged him again into  
“ the market-place. The ecclesiastic still re-  
“ gardless of all danger to himself, pressed forc-  
“ bly among the assassins ; and since he could no  
“ longer make them listen to his expostulations,  
“ threw his arms round the trembling La Tierce,  
“ hoping to serve him as a shield. But at that  
“ very moment the unfortunate victim received  
“ the stroke of a scythe over his head, and a ball  
“ in his breast. He fell, sprinkling his magna-  
“ nimous defender with his blood.”

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EXTRACT THE SECOND.

“ On the twenty-ninth the Royal Agricultural  
“ Society held their public sitting. Among the  
“ prizes they awarded, was a silver medal of a  
“ hundred livres to Madame Rattier, the wife of  
“ a car-



“ a car-driver. The occasion for which it was  
“ given, affected the whole Assembly with a  
“ pleasing emotion.

“ A child was, five years before, confided to  
“ the care of this admirable woman, of whose  
“ parents she has never since heard. She has  
“ four children of her own, and an income of  
“ not more than fifty dollars, which her husband  
“ earns by the sweat of his brow. Often has she  
“ been advised to send her little charge to the  
“ Foundling Hospital, but never would forsake  
“ her ; and though the constant rising of all the  
“ necessaries of life, has reduced her to great shifts  
“ and want, she has uniformly continued to do  
“ the same for this poor orphan as for her own  
“ children.

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Instances of similar generosity and magnanimity are, thanks to heaven ! not rare among any people. 'Tis only to be regretted that they are not always equally known and rewarded.

A third extract from the same paper, does not, alas ! reflect quite so much honour upon the nation.

U

“ A young

“ A young woman of pleasing deportment,  
“ who can read and write, and who understands  
“ washing, wishes to engage herself as companion  
“ to a single gentleman.”

In our country, a female who could with such shameless effrontery offer herself as companion, or in plain terms, as mistress, to a single gentleman, would be a marked object of public contempt.

As I was breakfasting this morning with Baron G——, the widow Calas sent to inform him of the death of her son, her last support in life. Unfortunate woman! I felt at this moment, that there are sufferings in the world far greater than my own. 'Tis true, that in the death of her husband, she did not lose more than I did in the loss of my Frederica; but the horrible manner in which his days were ended, was a dreadful aggravation of the blow. Scarcely can I comprehend how it was possible for her to survive such a stroke, at least to retain her senses, and I could almost exclaim with Lessing, “ They who do not, under  
“ certain circumstances, lose their understandings,  
“ can have no understanding to lose!”

Nor is this wholly inapplicable to the present case, since Baron G—— informed me, that she  
2 had

had been for some years in a very debilitated state, with little feeling for any thing that passes around her.

My acquaintance with this Baron G—— was not commenced entirely without prejudice on my side, since I had but a short time before been reading the Sequel to Rousseau's Confessions. I found my expectations by no means deceived. He is one of the most amiable old men I ever saw. Mild and engaging in his manners, he charms even at first sight. Possessing a mind richly endowed with all kinds of knowledge, he never intrudes it upon any one, but only employs it to season his conversation in the most natural and unassuming manner.

Many other visits did I make this morning. Among them was one to the king's library, but I might as well have stayed at home; for he who knows that it contains three hundred thousand volumes of printed books, and a hundred thousand manuscripts, knows just as much about it as I do.

To make a visit of half an hour to a large library, appears to me just as idle as to make a formal visit of the same length to a celebrated man. The most valuable book carries in its ex-

terior nothing by which it can be distinguished from the most contemptible production at our Leipstick fairs, nor does the most profound scholar carry about him any distinctive external characteristics, by which to discriminate him from the dullest of his brethren. Three hundred thousand men may be manœuvred so as to afford a spectacle somewhat interesting to the spectators, but three hundred thousand books can only stand dully in rows.

The manuscripts on *Papyrus*, and on waxen tablets, I, however, contemplated with interest, and asked myself whether yet a mouldering grain of dust remained, of the hands by which they were written? The large pair of globes, which are so much celebrated, nevertheless appeared to me smaller than the Gottorp globes at Peterburgh, though our guide strenuously asserted to the contrary.

This guide was an abbé, whose name I have forgotten. Instead of shewing us the curiosities of the library, or even answering our questions, he was so bitten by the dæmon of politics, that there was no getting him away from them for a single moment. He proved to me, what I was before fully convinced of, that the peace with Sweden was a master-stroke on the part of Russia ;  
he

he developed a plan for a treaty of alliance between France and Russia, towards the execution of which it was little in the power of either of us to contribute; he touched slightly upon the relations of the several European courts towards each other; and, in short, finally sent me full drive out of the library with the flaming sword of his eloquence.

The library of the Sorbonne, which we next visited, is small, but possesses many rare and valuable manuscripts. Some of these had recently been stolen, and the librarian, who went about with us, remarked that the theft must have been committed by some of the members of the Sorbonne themselves, since they alone having keys of the library, nobody else could come in. If the charge be well founded, I cannot think the gentlemen much to blame, since they expect every day a decree of the National Assembly, by which this collection, now their own private possession, is to be declared national property.

Cardinal Richelieu's monument, in the church of the Sorbonne, is a *chef-d'œuvre* of sculpture. The cardinal rests in the arms of Religion, and at his feet is Wisdom, in the form of a woman, veiled and weeping. These are things which cannot be described, they must be seen. I should,

should, however, like much to know, since Greeks and Romans, French and Italians, have all agreed in representing Wisdom under the form of a woman, why a learned woman is always to be made a subject for mirth and ridicule? Is it only in marble that we can endure to see a female endowed with knowledge?

As I saw some people at work upon scaffoldings among the arches of the church, I asked what they were about?

“ Taking down Cardinal Richelieu’s arms, which are scattered every where,” was the answer.

“ And by whose order?” I asked.

“ By order of the National Assembly.”

“ And why this order?”

“ Because arms are forbidden throughout the kingdom.”

This is curious. But Richlieu has created himself a name of which no National Assembly can deprive him, though they may destroy all his arms.

The

The façade of the church of Saint Genéviève transported me. Could I at the same time have closed my eyes against all the little miserable huts round about, my imagination might have led me to believe myself transported to Athens, for indeed there is nothing in this church, and its tower that seems to kiss the clouds, which can remind one of the Most Christian King, and the eighteenth century. But the fine large area in which it stands, is—how shall I express myself?—hedged round with huts.

A new drama was announced for representation to-day at the Italian theatre, the title of which, *The last Moments of Jean Jacques Rousseau*, irresistibly attracted me thither. The appearance of this truly eccentric man upon the stage affected me exceedingly. All the speeches put into his mouth were taken from his writings, all that he did was founded upon historic truth.

The scene was laid in Rousseau's chamber, at Ermenonville. It was decorated with a harpsichord, a writing-table, and the picture of Madame de Warens. Theresa, Rousseau's wife, and his nurse of fourscore years old, were discovered waiting his return to breakfast from his usual morning's walk, and were meanwhile conversing together upon the melancholy fate of this persecuted

persecuted philosopher, and on the repose which he then happily enjoyed.

Rousseau himself next appeared. The player who represented him must, doubtless, have copied him very faithfully, since a tumult of applause instantly resounded through the whole house. Probably most of the audience must have known, or, at least, frequently have seen the original. An unanimous bravo! saluted the actor, and Rousseau's widow, who was in the house, actually fainted away.

He was dressed in a complete grey suit, with a round hat. His knees were somewhat bowed, his step slow and circumspect, and his whole appearance mild and serene. He brought under his arm a bundle of plants, and in his hand a bird's nest, in which he shewed his wife six young birds. Theresa reproved him for the barbarity of taking them away from their mother, when he related, with a truly affecting simplicity, how he had watched this nest every morning for a fortnight, how he had seen the mother that very morning feeding her young, and how she was immediately after, in seeking more food, devoured by a sparrow-hawk. Then did he take the nest, for the purpose of intreating his wife to take care of the young ones.

“ And



“ And what will you do with them ? ” asked the wife.

“ Give them liberty as soon as they are able to use it,” answered the philanthropist.

This was followed by a burst of applause, and as the piece proceeded, the clapping continued to increase, till my ears were half stunned. I did not join in the clapping, but I wept.

Rousseau then sat down to breakfast with his little family, exactly as he describes himself, in the *Confessions*, at the time he lived near the *Maréchal de Luxembourg*. I cannot express how much I was affected by the scene. Tears gushed involuntarily from my eyes ; I resigned myself wholly to the interesting delusion, which had been much more impressive, if it had not been so perpetually interrupted by ill-timed clapping.

The breakfast ended, Rousseau desires his wife to go and visit a poor woman, who was lying-in of her eighth child, and was in great necessity. Soon after, a young journeyman joiner enters, bringing home some work for Rousseau. The philosopher perceives traces of deep sorrow on his

his countenance, enquires into the cause of it, and learns that his father is in danger of being carried to prison that very day for a debt of three hundred livres. The consequence of this must be, that the son would lose a maiden with whom he was about to be united, since her father would no longer consent to her marrying into a family he considered as dishonoured. Rousseau laments his inability to relieve this distress, when the youth begs him to intercede in their behalf with the lord of the estate, Monsieur Girardin, which he promises.

Just after the joiner's departure, when Rousseau was beginning to revolve in his mind how to execute what he had undertaken, Monsieur Duval brings him a letter, with three hundred livres, from his bookseller Rey. By the way it must be observed, that Monsieur Duval had a national cockade in his hat. An anachronism so gross, that it had an astonishing effect in lessening the delusion.

Rousseau, extremely rejoiced at this accident, enquires of the nurse whether they are at present in want of money, and learning that they are not, he sends immediately after the young man, to whom he gives the whole sum. The latter supposes

supposes this to be a present from Monsieur Girardin, an error in which the philosopher leaves him ;—a beautiful stroke indeed.

The youth, in his gratitude for the supposed intercession, endeavours to throw himself at Rousseau's feet, but is repressed. " That were degrading both to yourself and me," says the philosopher.

" May I?—may I?"—stammers the youth, as he spreads out his arms towards his philanthropic patron.

" Why not?" says Rousseau, and clasps him eagerly to his heart. Few eyes remained dry at this scene.

The youth now flies to his father to free him, and Rousseau in the mean time receives a visit from Monsieur Girardin, to whom he observes, that he feels his last hour approaching, that his eyes are become dim, and that he has been endeavouring in vain to read. He thanks the worthy man for all his kindness, particularly for having granted him an asylum where he may die in peace, and recommends his wife to his protection. He then presents him, as a memorial of their friendship, with his own manuscript of the *Social Contract*,

*Contrat*, which Girardin receives with transport, presses to his lips, and—now comes a specimen of true French gasconade—asserts, that the work was dictated by God himself. 'Tis in future therefore to be considered, I suppose, as a fifth Gospel.

The young joiner then appears again, with his father, and his maiden, who all overpower Girardin with their expressions of gratitude, which he of course does not understand, nor knows therefore how to reply to them. Rousseau enjoys this delightful scene in silence, and when Theresa explains the riddle, they all surround his chair, and load him with caresses.

He still continues to feel, with greater and greater certainty, the approach of his last moments. He desires the window to be opened, that he may see the sun once more, and for the last time admire the beauties of creation. “That is God!” he exclaims, “God, who now calls me to himself!”—With these words he sinks back in his chair, the company present form an interesting groupe around him, and the curtain falls.

This is indeed a tragedy. The first French tragedy ever written in prose, and in which the  
actors

actors played naturally and rationally, without sawing the air. The extraordinary applause they obtained might serve as a lesson to them in future, that this, as being the way of nature, is the only way which can please all times and nations. When the curtain dropped, a thousand handkerchiefs were in motion, a thousand tongues vociferated their satisfaction, and two thousand pair of hands clapped. "*The Author! the Author!*" resounded from all parts of the house, pit as well as boxes.

This continued for a long time, before any one thought proper to appear upon the stage. But as the cry redoubled, the curtain at length drew up, and a performer came forwards, who addressed the audience—"Gentlemen, the author "is Monsieur Bouilly, the same to whom we are "indebted for *Peter the Great*."

The curtain dropped again, but still the cry of *The Author! the Author!* continued. After waiting ten minutes longer, since the audience would not be quiet, a player again appeared, and said, that the author had been sought for, but was not in the house.

"*He is here! he is here!*" they unanimously exclaimed. How they knew this so certainly I cannot

cannot tell; perhaps he might have been discovered behind the scenes during the representation. But since there was no possibility of appeasing the audience, he did at length appear, with extreme modesty and timidity, and made a low bow, which was received with a perfect tumult of applause, when he was retiring.

“*Jean Jacques ! Jean Jacques !*” was now vociferated with equal vehemence, till the actor who had played Rousseau came forwards. The Author took him by the hand, both bowed respectfully to the public, then embraced each other, and went off arm in arm. The noise that succeeded must have been heard to obtain any idea of it.

The other two pieces performed this evening, *Lucas et Luzette*, an opera in one act, and *Felix*, an opera in three acts, were absolutely insupportable. Insipid music, insipid dialogue, and insipid plots. I could not forbear laughing at an old nurse in *Felix*, intended for a German, but the poor soul had entirely forgotten her mother tongue, and tortured her words in such a deplorable manner, that it might as well have been the language of the Hottentots.

The

The *Journal de Paris* of this morning contains so high an encomium on the fish-women, that I cannot resist giving it a place here.

“ *Les Dames de la Halle*,” such is the name given to these ladies, “ were admitted at the  
“ opening of this sitting, and presented their good  
“ wishes for a happy issue to the labours of the  
“ National Representatives. The Assembly received their wishes with satisfaction as the  
“ voice of the people. It is known, that the  
“ *Dames de la Halle* have often stepped forward  
“ in this revolution, and always full of patriotism.  
“ Their character, at all times prone to independence, their freedom of speech, which was even  
“ pardoned at a time when little was pardoned,  
“ must naturally give them a distinguished zeal  
“ for liberty. How ignorant, then must they be  
“ of the motives which have influenced late  
“ events, who can doubt the purity of theirs! The  
“ time has been, when such observations would,  
“ perhaps, have called forth the smile of contempt  
“ from people of *Ton*, and they might have  
“ served as subjects for their witticisms. But  
“ what now is this *Ton*? What became of it  
“ from the moment when the proud and manly  
“ voice of freedom made itself be heard?”

This

This *Ton* in truth is vanished. But whether the fish-women have substituted any thing better in its place, every one can judge who has since that time spent only three days at Paris.

JAN. 1, 1791.

Receive my friendly salutations, thou first day of a new year!—God be thanked! I have now turned my back upon the most unfortunate year of my life! Certain am I that the coming year cannot bring me any calamity so great as the last produced—it cannot rob me of a second Frederica!—The future can deprive me of little, but it may restore me much. I have no more hopes in this world: what I have lost is irreparable!—Yet welcome, thou new year, for thou bringest me one step nearer to the joys of a better life!

On this day twelve months, as I was sitting in my study, my little William came in, and repeated courageously, and without hesitation, a pretty little new-year's wish taught him by his mother, who herself stood at the door to listen whether or not he repeated his lesson correctly.

I caught her in my arms—she wept. “Why weeps my love?” I asked.

“Alas!”



"Alas!" she said, "a year ago I wished the restoration of your health, but in vain—and I fear that my wishes now should prove equally vain."

"Make yourself easy, dearest Frederica," I replied, "I am notwithstanding happy. Many a joyful day have I experienced in this year, and for the most joyful I am indebted to thee."

Yes, I was indeed happy in spite of my debilitated frame. My health is now amended, but my happiness is gone for ever. The only enjoyment that remains to me is in recurring to the past, my only hopes are in futurity—that futurity that will re-unite me to her—to her, who alone among a thousand women could make me completely happy. Ah! why was she given me only to lose her again!—and yet I would not for all the treasures this world could bestow, strike out of my life the six years of bliss I experienced with her! would not for a moment lose the recollection of the most trifling joy we have shared together. The waters of Lethé appear to me an ill-invented fable. Do we not find every where, and even hereafter 'twill doubtless be the same, that the recurrence to past joys forms one of the primary sources of those we

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deem

deem present. Yes, my lost, adored Frederica! doubtless a part of thy happiness consists in thinking of me!—Perhaps thou art so occupied on this very day—if yet thy time be measured by days and hours—perhaps at this very moment, when the tears called forth by these recollections stream down my cheeks, falling on the little dog, once thy favourite. Ah! this poor animal now lies constantly on my lap; an indulgence which, in former times, he, as thou knowest, was never allowed.

I was this morning in the ancient church of *Notre Dame*. It is an old tasteless Gothic building, yet awakens in the heart a kind of solemn and reverential awe. It contains some very excellent pictures. The Catholic churches are in general much handsomer buildings, and much more richly ornamented than those of the Protestant religion. One is irresistibly excited to devotion, and most irresistibly, when a solemn silence reigns throughout, interrupted only at intervals by the soft whispers of a single voice pouring forth its pious orisons. This silence is never observed in a Protestant place of worship. It seems the idea there, that piety must be kept constantly in motion, lest the thread should snap. Thus, hymn, psalm, prayer, and litany, course each other so closely, that they are in danger

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of

of producing a surfeit ; and when all is over, the church-doors are closed, and God is not permitted to give audience to those who would like to kneel and pour out their souls to him in private. That I may not be reproached with partiality, I must add, that I am myself a Lutheran.

In the great church of *Notre Dame* we found several people on their knees who did not seem at all to heed us. By one of the pillars sat a nun, with six little girls all dressed alike. Our guide told us that they were foundlings, and that the Foundling Hospital was close at hand.

We immediately went thither, and I thank God for the delightful feelings with which I there commenced the new year. We were conducted into a large room, where stood a hundred little beds ranged in four rows, in each of which lay a child of above a year old, all as clean and neat as possible. The air in the room was perfectly sweet and wholesome, without the least bad smell whatever.

An old nun came towards us, and received us with the most frank serenity. " You come," said she, " to visit my numerous family. I am a

“happy mother: I have just received a new-year’s  
“present of ten additional children.”

These she shewed us. The attendants were then washing and feeding them. A number of girls grown up, all foundlings, sat round the chimney, and by their care of these newly-arrived guests, strove to repay the kindness they had themselves received. It might have been expected that a hundred children would make a great noise and crying, but they were all perfectly quiet, and seemed perfectly contented; an additional proof that they are well taken care of, and want for nothing.

Five thousand eight hundred and forty-two children were received into this hospital in the course of the last year. Seventeen hundred nurses are retained in its service in the country, but the good old nun complained that it was now difficult to get nurses, as she could not pay them; since she had not received any money for a long time, and the National Assembly had not yet taken the institution into their hands. She shewed us how the children were fed with rice and milk, a method she did not approve. Some years ago, she said, the nurses were all discharged, to introduce this new mode of feeding, but a little

the experience sufficiently proved that it would not do, and the purpose was of necessity relinquished.

This nun is certainly one of the happiest of people, not only in Paris, but in the world at large. Never did I see in any countenance so much sweet composure and serenity. She carries a heaven in her heart, the effect of her mildness and patience here on earth. Towards the grown-up children, her deportment was equally like one of the most affectionate of mothers. They all appeared to place unreserved confidence in her, and spoke without any shyness or distrust. She shewed us a pretty little girl, and begged of us to ask her where she was found.

“In the snow,” answered the poor little creature.

Over the door of the room is inscribed, upon a tablet, “My father and my mother have forsaken me, but the Lord hath had compassion upon me.”

One room contains the linen of these little orphans. It was an interesting sight to see it entirely filled with clean linen as white as snow.

We

We parted from the good old nun with tears in our eyes. I never shall forget the hour that I spent there. Oh! had my Frederica but been with me! what a feast would it have been to her gentle and benevolent soul! I could almost fancy I see her now with tears of pleasing sadness streaming down her cheeks.

The papers of to-day contained the following witticism :

“ We have been informed, but we do not  
“ pledge ourselves for the authenticity of the in-  
“ telligence, that in the village of Romecourt,  
“ near Mezieres-le-vie, a woman was lately  
“ brought to bed of three boys, to which were  
“ given the nicknames of *La Nation*, *La Loi*, and  
“ *Le Roi*. *La Nation* and *La Loi* are dead, but *Le*  
“ *Roi* is alive, and likely to do well.”

It was our intention to have passed the evening at the *Théâtre Français Comique et Lyrique*, where a favourite piece, which has been very often repeated, called *Nicodemus in the Moon*, was to be performed. But we went too late, and found the house so crowded, that it was impossible to get places.

Our

Our evil genius, therefore, led us on to the *Théâtre Comique des Associés*, where we found places with difficulty, where we were assailed on all sides by heat and stinks, and where a perpetual noise behind us, and before the door, deprived us of the few crumbs we might otherwise have picked up.

But it was no great loss, since there was nothing, I believe, worth hearing, for a more miserable theatre I have not seen in my Parisian pilgrimage. The first piece was *L'Honnête Homme*, in one act. It contained so little of novelty, that though I saw it now for the first time, I could have fancied it the hundredth. Secondly, was represented *Le Triomphe de L'Amour*, in three whining insipid acts. Never did love solemnize a more wearying triumph. Lastly came *Les Etreennes de la Liberté Conquise*, an opera in one act.

This was beyond expression silly and absurd. Mercury appears, and announces that Minerva, Mars, Bacchus, and Cupid, are on their way to Paris, and in conformity to the established custom, intend to open their shops on New-Year's Day, and offer their goods to sale at very low prices. The deities announced, appeared immediately after, and sung their professions without any musical accompaniment, in the true ballad-singer

finger tone. They then adjourned each to a corner of the stage, which they called their shops. It must be observed by the way, that the stage, instead of being illuminated after the usual manner, was lighted only by one ordinary lanthorn.

Abundance of purchasers now appeared. Minerva offered her wisdom, and Mars his courage to sale, at a very cheap rate. To the latter, his customers replied, that they had already a profusion of this commodity in the nation, and that the French were the first people who had brought real freedom down upon the earth. La Fayette was every moment named or sung. Happy was it for him that he could not hear it. The clergy must also here, as every where, be made subjects of ridicule. Among the throng was an Abbé, who had been deprived of his benefice, whom Minerva invited to be her customer. He replied, that his order, it was true, had always had learning and wisdom in their mouths, but not in their hearts. He, therefore, made his bow to her, and went over to Bacchus and Cupid, whose wares throughout found the readiest sale.

But since few at last became purchasers, and the Deities expressed their surprize at it, the Goddess Liberty herself appeared in the form  
of



of a fat milk-maid, and said, she would explain the riddle. It is well known, she observed, that the French love variety in their amusements. Wisdom, courage, love, and wine, they had possessed for many centuries, but liberty never till this moment, and it was therefore most natural that they should now run after her. Ludicrous enough, that liberty should be considered only as an amusement, which the French have sought by way of variety. Ludicrous enough!—yet at the same time it must be owned that it is apparently very true.

Of no evening since my arrival at Paris have I felt so heartily weary as of this.

The Palais-Royal was very brilliant. The shops were all set out in the highest taste, and splendidly illuminated. There were particularly a number of extremely pretty things made in sugar, and the super-abundantly sugared French ran after them very eagerly.

JAN 2.

I transcribe the following advertisement from a paper of to-day, in the full conviction that it can be meant only as joke, since it seems scarcely possible that any one should seriously put forth such a tissue of absurdity,

“In

“ In the *Bureau de Foyer*, in the circus, *Rue du Grand Chantier*, at number one, in the first story, is a painter of much greater professional skill than Raphael, Rubens, or Michael Angelo. He can paint five-and-twenty portraits in a-day, of any price, from eighteen livres to a hundred louis, and so on by the week or month. For the poor this is done gratis. He is very confident of soon acquiring a fortune, either by excellent recommendations, or by immense lotteries where nobody shall put in, yet every body win, or by grand speculations, the infallibility of which is proved in a hundred new and surprising volumes. All other sorts of paintings at proportionable prices.”

My readers may perhaps be astonished, but this is not all.

“ Stoves to be had of fifteen inches in diameter, and twenty-five inches in height, which communicate as much heat as fifty common stoves, and would warm the whole circus daily for twelve sous. Farther: chimneys of glass, and uncombustible paper, stoves of gauze, glass, wood, pasteboard. or linen, from nine livres to fifty louis.”

If

If this was not inserted under the absurd idea of an excellent joke, though it is difficult to discover any joke in it, it must have come from a mad-house. I will not be fool enough to go thither, lest it should fare with me as with the audience of Hans North, when he promised to creep through a bottle.

I was so ill this morning, that I could not go out. For some days I have been apprehensive of such an attack, but I hoped that it might be kept off by dissipation. In vain!—I was obliged, therefore, to have recourse to my old friends, camomile tea and powders, from which I have so often received great benefit. Alas! what used to be a balm to my soul in all my corporeal sufferings, is now lost to me, and I feel the anguish of them doubled.

Oh, my Frederica! how unjust was I towards fate when I so often wanted to gather the roses that blossomed around me, without the thorns. Even those hours of anguish when I have walked up and down the room racked and tortured with my malady, when I could not speak to any one, no, not to thee, and could think of nothing but myself—Even those hours are charming to me in recollection, for then thou wert with me! Then didst thou sit upon a corner of the  
sopha

fopha in filence, with thy work in thy hands, from which thou didft fometimes take a ftolen glance towards me, yet cautiously avoiding to wipe a tear from thine eyes, unlefs when my back was turned. Thus fometimes have we paffed whole hours. Yet, while all that was mortal about me was in agony, my foul could ftill feel the higheft enjoyment in the ferene tranfports of domeftic happinefs.

But when thefe corporeal feelings fubfided, and the fpiritual obtained the complete afcendancy, what then were our mutual ecftafies? I gave thee my hand, it was the well-known fignal that my fufferings were abated—thy work was laid afide, and I no longer thought only of myfelf, walked only by myfelf, but arm in arm we paced the room together—then one kifs, and all was forgotten.

Happy and cheerful, I laid myfelf down upon the fopha—the more happy for being alone with thee, for never then did I find the time pafs heavily. Perhaps thou didft take a book, and read to me, or went to the harpfichord while I accompanied thee with my flute.—Ye blifsful hours, never, never can ye be repeated!—Oh, we were fo all-fufficient to each other, that every thing elfe appeared fuperfluous to us. If fometimes

we

we fancied we might find amusement at a ball, or some other diversion, and went thither, the moment the clock struck ten, my Frederica came to me, or I went to her, "My love, shall we not go home?"—"Oh, yes," was the constant answer, and the first words, as we entered our own house, were, "Thank God we are again here!"

Ye, who have never tasted the sweets of wedded happiness, may perhaps distend your faces into a sarcastic smile at reading these effusions. Poor men!—In one respect only are ye to be envied, ye have nothing to lose.

In the evening I was so much better, that I ventured to the opera, where the splendid spectacle of Armida was performed. I say nothing of the music, I do not pretend to be a *connoisseur*, but the name of Gluck bespeaks excellence. The decorations are indeed superb beyond all expression. The shower of fire that falls from heaven, in which Armida ascends into the air, and looks down upon the burning ruins of her castle, was horribly fine.

I must here make a remark, which principally concerns our German players. The opera was this evening uncommonly thin, probably because the *Comédiens de Monsieur* first opened their new theatre,

theatre, and the company all thronged thither. But notwithstanding this failure of spectators, the performers exerted themselves with no less ardour than if the house had been crowded in every part. No ill-humour was visible on a single countenance, no appearance of fullness or discontent. Our German players, on the contrary, are always disconcerted at a thin house, and gabble over their parts with evident peevishness and ill-will. They seem rejoiced to get off the stage, and the audience are not very sorry to see them go. This I have often observed, even in our best players, and I must severely reprobate it.

JANUARY 3.

I cannot remain longer at Paris, for were I to continue here a whole year, I should never find myself at home, and where I am not at home, I cannot be even contented. A number of trifles, each of which taken separately, might appear insignificant, all together make my stay here very uncomfortable. I do, indeed, believe that the same will always be felt by those who have been accustomed to a certain uniform mode of life; or, why should I not speak in plain terms? who are somewhat precise, which is certainly my case.

I like

I like to rise at six in the morning. In Germany, I can have my breakfast at any time, here I must wait till the *garçon* at the coffee-house shall be pleased to leave his bed, which may not be perhaps till between eight and nine, consequently I am kept fasting for three hours. This is so contrary to my usual practice, that it gives me very unpleasant sensations.

*In the second place.* The fire warms me only in front, and the room it does not warm at all. I love an equal warmth throughout. Besides, the intolerable blaze in the chimney is extremely pernicious to the eyes.

*Thirdly.* Notwithstanding that our rooms are handsomely furnished with silk and mahogany, they are only paved with stone. This I dislike most heartily, since I must always sit in warm boots, to prevent the chill and damp affecting my feet.

*Fourthly.* As the good people here do not usually rise till noon, so they do not dine till evening. This is insufferable to those who are accustomed to order their meals with the regularity of clock-work.

*Fifthly.*

*Fifthly.* After having waited so long for dinner, it is at last not worth having, unless indeed one can be content to purchase a tolerable meal at the intolerable price of a louis. I, for my part, who am of opinion that half a dollar ought to furnish the table decently, do not like to pay more. But for this I only get meagre broth with foddren beef, a nauseous fricasee, or roast-meat of some kind dried to a cinder. If it were not for potatoes, which we have regularly every day, we might often rise hungry from table. The wine is as bad as it is dear, and the water, even when filtrated, milky, muddy, and of a sweetish taste.

*Sixthly.* The beds are another grievance. They are as hard as the benches in an alehouse, and he who is of a plethoric habit, would stand but a bad chance in them, since there is nothing to support his head but a little round thing much like the pillows we use upon our sophas. I have always been obliged to lay my coat and cloak underneath it, to raise my head only to a level with my feet.

*Seventhly.* He who has been in the habit of going to bed regularly at ten o'clock, if he adhere to his practice, will in vain hope to sleep, till he become accustomed to the eternal rattle  
of



of carriages, which never ceases till two in the morning. It seems as if the olympic games were celebrating under the windows, and all the *fiacres* in Paris were running for the prizes.

Such are the evils experienced within doors. If a man venture out, a thousand new ones are to be encountered.

Supposing the expedition is to be made on foot, he must wade through a black mire all the way, and expect to be run against first by a water cask, then by a fish-woman—first by a crier, then by a sedan-chair—or to be spattered all over with mud by the carriages—or to be assailed by a hundred beggars—or tormented by a hundred ladies of pleasure—or to be stopped by a hundred Savoyards with something or other to sell, and always take all foreigners for *Mylords* ready to throw their money into the streets, and whom they can consequently dupe at pleasure. Then, if surmounting all these obstacles, he have got the length of one street, before he can cross into another, it may perhaps be necessary to stop a quarter of an hour watching an opportunity to escape without being run over. I, who am never more given up to fancy than when walking along the streets, find these things intolerable.

Y

Then,

Then, if to avoid these inconveniencies, he get into a carriage, the chances are ten to one that in the narrow angular streets, from the concurrence of other carriages, he may be amused not unfrequently with a stop of many minutes, ere it be possible to pass; all which time is spent freezing to death with the winds that draw in at every corner in these airy vehicles, and upon the rack with impatience. And when at last the coachman, by great dexterity, gets through this labyrinth, and arrives safely at the place of destination, it is scarcely possible to escape under a quarter of an hour's wrangle with him, since he constantly insists upon more than is his due. It is well known that the drivers of *fiacres* never were distinguished for their *politesse*, and it will hardly be supposed that in the present rage for liberty they are improved in this respect.

But one of my greatest grievances is the air of Paris. Let the heavens be ever so clear and serene, still an eternal mist hovers over the town, nor is it possible to see any object the length of a street. The composition of this mist is principally a pungent smoke, arising from the profusion of cook's shops, and which, in passing them, has often affected my head so much as to make my eyes water. Indeed, the effect has frequently continued when the cause

no longer existed, and I hold this steam therefore to be of an extremely pernicious quality.

Two things more yet remain to be noticed. The insufferable egotism of the inhabitants, which is to me offensive beyond expression—and their propensity to fraud and imposition.

He who does not look well to what he is about, may depend upon being cheated of his money in all possible ways; and this in so gross and shameless a manner, that it cannot but excite in every honest bosom the deepest contempt and disgust at so profligate and mercenary a race.

I bought a little Spanish dog one day in the Palais-Royal. It was then of a beautiful brown colour, but it had not been many days in my possession, before this changed to a dingy yellow, and at length to a perfect white. The animal in fact was painted. For myself I cared little about the matter, but I felt indignant at having been made the object of such a petty contemptible fraud.

All these things make Paris daily more and more insupportable to me, and as I revolved them over in my mind this morning, I suddenly came to the resolution of leaving it to-morrow.

But leave Paris without going to the National Assembly?—No, that cannot be. Monsieur l'Abbé de R—— had indeed repeatedly made liberal promises of getting us tickets of admission, yet, like most of his countrymen, had put us off with fine words only. But since we could not be immediately aware, that to promise and to perform were with him two things, we had been prevented seeking them by other means. Happily, however, a man may have any thing here for money, and even tickets for the National Assembly are made a lucrative branch of traffic. A traffic that can hardly be concealed from the representatives, and which for their own credit they ought to suppress. Our servant procured us, without difficulty, two tickets for three livres each.

We were obliged to alight at some distance from the place where the sittings are held, and had two or three courts to wade through before we reached the hall. In one of these we were in imminent danger of sticking fast in the black mire, and another was so full of water, that the Savoyards had laid planks along it, which we must pay for going over. Perhaps they had themselves drenched it with water with this very design. These things began even at the outset to

to lessen my ideas of the Assembly of *their twelve hundred Majesties*.

We now approached the room itself. And hark! the shouts of liberty resounded in our ears. At the distance of at least two hundred steps we were saluted with a tumultuous burst of laughter, proceeding from the Assembly. We were conducted into a gallery, which was already occupied by people three deep, so that we did not get even a convenient place for our six livres. The hall is very long and wide, and on each side benches for the members are ranged in an amphitheatrical form. Many, however, walk about, and many also stand in the area in the middle, or run first to this side, then to that, with tablets in their hands, in which they write from time to time.

The debate was very animated. As we entered, a young man upon the left hand was speaking. He declaimed vehemently against the clergy, and spoke of a priest who had subjoined the following limitation to his oath: *Conformably to what was ordained by the bishop of Lydda*. This occasioned a great commotion. They all began talking and exclaiming together, and bandied jokes and sarcasms backwards and forwards, laughing at them all the time most unmercifully.

This

This tumultuous laughter, which was very often repeated, appeared to me truly unworthy the dignity of such an assembly, honoured with the title of representatives of a great nation. I confess, that were I a member of it, these witticisms and this mirth would drive me out again, as quickly as I was driven out now, when only an auditor. For after a solemn resolution was passed, that the clergy should swear without reservation, and the Assembly proceeded to discussing in what manner witnesses should be examined in future, I was so little interested that I went away. I entered the hall with great expectations, but departed with very petty impressions upon my mind.

In the evening we packed up our trunks, which occupied us to so late an hour that we could not get places at the opera, which I wished to visit for the last time. We therefore went to the *Théâtre de la Nation*, where was represented *Turcaret*, a pretty little comic opera, abounding with wit. It was so admirably performed, that I quitted the house, fully convinced that the French actors cannot be exceeded in comedy by those of any nation.

An anecdote which I learned this afternoon, from very good authority, must not be omitted.

When

When the Duke of Orleans was at Court on New-year's day, and was standing to warm himself by the chimney, one of the courtiers said to another, in a sort of half whisper, yet taking care that the duke should overhear him, *What business has that Ravailiac here?* The duke, however, was so prudent as to turn a deaf ear to the remark.

## JANUARY 4.

At six o'clock we quitted Paris in the famous Diligence. I was somewhat better reconciled to it in this journey than in my former, since there was only a single passenger besides ourselves; a printer, going to Petersburg, very silent and modest in his demeanour, consequently in no way troublesome to us. We were seated very commodiously, could stretch out our legs and arms at pleasure, had no disputes about opening or shutting the windows, were not compelled to listen to miserable jokes, and common insipid Diligence-conversation, and had, to crown all, most charming weather. All these advantages put us into good humour, and gave us spirits and strength to contend with the few inconveniencies that remained, and which could not by any means be obviated.

When

When we had turned our backs upon Paris about an hour, and began again to breathe pure and uncontaminated air, I felt as if a rock had been removed from off my heart. If my feelings were not happy, they have at least not for a long time been so composed as on the two first days of our journey. The road lay along the banks of the Marne. The country is all the way highly cultivated, and possesses an infinite variety of charms, all which appeared to the highest advantage from being illumined by the genial rays of a mild sun. I could not indeed help feeling some astonishment, that scenery so smiling and lovely had not been made the subject of innumerable idylls. I kept the window by me constantly open, never weary with contemplating the charms of peaceful nature, and though I thought little, I felt much. Thanks to thee, worthy printer, thou wert generally asleep, and didst not teaze me with talking.

We went by Saint Menehould to Metz, where we arrived on the seventh. The theatre, to which I immediately repaired, must, I imagine, be one of the best provincial theatres in France. The house is very handsome, but nothing else was worth seeing.

We



We hired a carriage at Metz to carry us to Mentz, the driver of which spoke a little miserable German, in a vile Lorraine dialect. The poor devil, whose head was set into somewhat of a whirl by liberty, had nearly fallen a martyr to his idol, among the good Germans, who, if their princes be deserving, cleave to them with heart and soul.

Of this description is the Prince of Leiningen, on whom our coachman was pleased to cast some reflections, at one of the inns where we stopped, because we had been obliged to pay for a good *chaussée*, when no *chaussée* was in existence.

Now 'tis very true, that there is a great deal of unfair play with respect to the money paid for keeping up the roads in Germany, but our gentleman should have noticed it with more circumspection. This want of caution he was made to feel very severely. The host, an elderly man, did not appear at first to pay much attention to his remarks, but his son, a fiery impetuous young fellow, took up the matter with sufficient warmth, and uttered a volley of imprecations, and sarcasms, in part upon the whole French nation, in part only upon the French individual who had given the offence. This at length roused the creeping blood of the old man, and he too joined his eloquence to his son's

son's. In vain did the poor coachman endeavour to avert their wrath, by giving them the fairest words possible, and assuring them most solemnly, that what he said was mere joke; both father and son were preparing to give him corporal chastisement; and had we not interposed, he had probably been disabled from pursuing his journey for three days at least. I would venture a considerable wager, that when the fellow returns home, he will shrug his shoulders, and say, "Ah, these German dunces! 'tis not worth a man's while to give himself the trouble of preaching liberty among them!"

A short time before we arrived at the place where this unlucky adventure happened, as we were pursuing our way amid hills and woods, we passed a pretty little hunting-seat, in a very wild and romantic country. The beauty of its situation excited my attention, but that was still more arrested by a small round building in a thicket, over which was inscribed SOLOMON GESSNER. I cannot express my surprise. I stopped the carriage, alighted, and made a pilgrimage to the spot. The temple was not quite finished, and had nothing striking in it, but the idea charmed me; and in my heart I blessed the prince who could pay such an honourable tribute to German poetry.

When

When we arrived at the above-mentioned inn, and noticed to the Leiningian patriot what we had seen: "Oh, yes," said the old man, "I know what you mean—'tis Solomon's Temple."

In the same narrow valley I saw the most picturesque ruins that are perhaps to be found in all Germany. I was told, that they are the remains of a castle destroyed in the thirty year's war. My informer, however, was a Jew, in whose historical knowledge I do not place any great confidence.

JANUARY 12.

We arrived at Mentz, for the present the boundary of my travels. The climate here is soft and mild, the country about transcendently beautiful, and the society—such as is very pleasant, at least to him who is always pleased with being alone.

The theatre is one of the best in Germany, and has an excellent company, for which 'tis principally indebted to the Baron von Dalberg. Messrs. Cook, Christ, and Porfch, are certainly at the head of their profession. The first is too seldom to be seen, since one wishes to see him constantly. The lovely Madame Porfch, the roguish  
Madame

Madame Mende, and Madame Eunike, the natural Gurli, are at the head of the female performers upon this stage. Seldom will so much beauty be found in one company.

The opera here is also upon a very good establishment. I need only mention Madame Walter, and Madame Schick, to confirm what I advance.

Any further observations upon Mentz I wave.

## *POSTSCRIPT AND DEDICATION.*

**A**LL that I have written above are the pure effusions of my inmost soul, inscribed without study or art. Many inaccuracies may perhaps be found in them, but they must remain, I cannot polish or alter a syllable; for were that to be done, the character of the work would be entirely destroyed.

I wished to give a faithful representation of my feelings, to show how, amid a thousand dissipations in which I engaged, they uniformly remained the same. He who has read this little book, knows me as well as I know myself. At the beginning I was doubtful whether it would entertain the reader, now it is finished I hope that it may. Why should it not be read with as much pleasure as a romance? Truth has generally asserted its superiority over fiction, and here is truth, if truth ever was written.

I have

I have within a few days been strongly confirmed in this hope. In the supplement to a Hamburgh newspaper, which fell accidentally into my hands, I found an article addressed to me. I started, and read :

“ A number of friends of both sexes in Silesia,  
 “ wholly unknown to me, only attracted towards  
 “ me by the strong bands of feeling and sym-  
 “ pathy, desire to offer me this public testimony  
 “ of their sorrow for my loss, and participation in  
 “ my affliction, as well as their wishes to console  
 “ me.”

I cannot express how much this little piece of attention, surprised, affected, and delighted me. What a sweet reward is it to poetry, thus to find compassion and friendship under a foreign climate, at a time when both are so much wanted !

I here return my sincere thanks to these excellent people, and heartily wish them long to retain all the tender ties they now enjoy. Hearts like theirs cannot fail to have many friends and dear connections, and while these are retained, they may truly be pronounced happy.

I am thus assured that there is a circle from which my work will not be spurned. And if my  
 fate

fate meets with sympathy in Silesia, where I am unknown, why may I not hope to find equal pity in other countries, which I never did, and perhaps never shall, visit.

Then, in God's name, thou little book, go forth and seek thy fortune!—Fly the roofs of the happy, seek shelter only with the unhappy, there wilt thou be received with kindness and respect. That I wrote thee was the irresistible impulse of my heart—that I printed thee may perhaps be a subject of censure for the critics; and I have only to urge in excuse, the natural and human wish, to interest men of worth and feeling in my favour.

On the title stood at first, *Written for friends*—but since I read that consoling article in the paper, I have enlarged it thus, *Written for friends, both known and unknown.*

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And now, to whom shall I dedicate my work? To whom but to her whose many exalted virtues served as a pattern for my Frederica's imitation—a pattern which she might nearly be said to equal.—To whom but to thee,

MOST EXCELLENT, MOST AMIABLE,

*MADAME ROSE,*

To thee who wert a mother to us, at a time when we were far removed from our natural mother!—Oh, how solacing to the heart is it to acknowledge kindness that has been deeply felt!

Alas! thy daughter rests in her long last sleep!—Oh, do not cast from thee thy forsaken son!—Thy daughter now repeats thy name with gratitude before the throne of God!—She kneels to the fountain of eternal light, holding her Maurice by the hand!—her good, her worthy Maurice!—Both beg a blessing upon thee, and my prayer ascends to mix with the intercessions and rejoicings of the blessed.

AUGUSTUS VON KOTZEBUE.

END OF THE FLIGHT TO PARIS.



## APPENDIX.

THE HISTORY OF THE  
CITY OF BOSTON  
FROM THE FIRST SETTLEMENT  
TO THE PRESENT TIME  
IN TWO VOLUMES  
BY NATHANIEL BENTLEY  
VOLUME THE SECOND  
CONTAINING THE HISTORY OF THE  
CITY OF BOSTON FROM THE  
YEAR 1700 TO THE PRESENT  
TIME  
PUBLISHED BY NATHANIEL BENTLEY  
AT THE SIGN OF THE SHIELD  
IN THE CITY OF BOSTON  
1787

# *SOME ACCOUNT*

OF A

## THETARICAL INSTITUTION AT REVAL,

WHICH DESERVES TO BE KNOWN TO THE WORLD.

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**I**F a benevolent enthusiast blazon forth to the world an immature project, which, however well-designed, has yet a thousand difficulties to encounter before it can be carried into effect, he deserves censure for his precipitation. This reproach will not, I hope, attach to the present publication, since the institution of which it treats, has now been established for four years, during which time I have myself constantly witnessed its progress and increase in stability;—have witnessed what illiberal cabals have been raised against it, what absurd things have been said in its disparagement, what perverted judgments have been formed of it, what odious animadver-

sions have been made upon it, and how it has finally withstood and triumphed over them all.

The institution of the Dilettanti theatre at Reval does honour to humanity, and on that account, a sketch of its origin and progress, I trust, can scarcely fail of interesting the reader. That I have some pride in considering myself as its chief promoter, no one, I think, can attribute to improper motives, or to idle foolish vanity. I freely confess, that I am not conscious of having performed any action in my life more commendable than this, and if my writing be not sufficiently meritorious to preserve this little work from destruction, I shall still have the consolation of reflecting, that my name will be inscribed on that honourable list who so ardently supported my project.

The account I here present to the public is extracted from the journal of the society. That I may not be deemed too diffuse, I have selected only the most interesting parts, though the whole might perhaps have proved not less worthy of notice, than the history of the Academy *degli Arcadi*, or any other of a similar kind. The journal commences as follows :

REVAL.

*REVAL.*

ANNO 1784.

---

“ This town being too small to support a regu-  
 “ lar number of players, a society of friends of the  
 “ drama were desirous of instituting a Dilettanti  
 “ Theatre, which might at the same time afford  
 “ an agreeable entertainment in these northern  
 “ winter-evenings, and contribute, as they hoped,  
 “ to the improvement of the heart and understand-  
 “ ing. The scheme had a thousand prejudices  
 “ to encounter, a thousand follies to resist. In  
 “ vain were some of the females of the town  
 “ invited to participate in so harmless an amuse-  
 “ ment, no one would venture to tread such an  
 “ unbeaten path, or become subject to public  
 “ criticism and animadversion. In short, had it  
 “ not been for the assistance of the private thea-  
 “ trical society at the Baltic port, the whole plan  
 “ would have fallen to the ground. To them we  
 “ are indebted for the present flourishing state  
 “ of our institution.

“ In order to unite amusement with benevo-  
 “ lence, and by our general exertions to assist ne-  
 “ cessities, which singly we might have been un-  
 “ able

“able to relieve, as well as to provide ourselves  
“an invulnerable shield against prejudice, our  
“society resolved that the audience should pay  
“for admission to their performances, all which  
“money should be appropriated to the use of the  
“poor.”

---

Such was the origin of an institution, which in the course of three years has distributed more than five thousand roubles among the objects of their bounty. But, oh heavens! against how many crosses and prejudices has it not been compelled to struggle, before it was established upon its present firm and durable footing. At the opening of the theatre, not a single female was to be found who would take a part, and we were constrained to give the only female character in the piece to a young man of the name of Crudener. At present, we can number many of the most amiable women of the place among our company.

The following are the principal regulations of our institution.

On the 23d of January, a meeting of the whole society is held, when a director is chosen by ballot. Four assistants are then elected in  
like

like manner; and these five persons, together with the secretary, are considered as the representatives of the society for the year. This commission elect a treasurer from among the remaining members, who keeps a regular account of the receipts and expences of the theatre. There are, besides, many other officers elected from among the members, as, one to preside over the wardrobe, another over the decorations, &c. The commission regulate the pieces to be acted, and cast the characters, in which all the members cheerfully acquiesce.

The day after any representation, the commissioners assemble, when the treasurer lays before them an account of the receipts and expences, the balance of which is distributed among the poor. Yet the commission are so far limited in the allotment of the money, that they cannot give more than twenty roubles to an individual object. If any one is to be relieved whose necessities are so great as to call for a larger sum, as has not unfrequently been the case, a meeting of the whole society is called, the secretary lays the case before them, and the opinions of the society, whether or not the desired relief shall be granted, are taken by ballot.

The

The names of those relieved are never publicly brought forward, since they are commonly of a description who shun having their distresses made known to the world. They are not even known to the whole society, only to the commission, who are solemnly bound to secrecy. Any member, however, is at liberty to recommend a particular object to the society, which is done by sending a sealed letter of application to the commission, who are bound to give the preference to such as come thus recommended. Nor is the commission required particularly to investigate such claims, since it is trusted to the conscience of every member never to make such an application, unless firmly convinced of the worth, and pressing necessities, of this object of his patronage.

For the first year of this institution, the society judged it right to put the money to be distributed into the hands of the Imperial College of Universal Superintendence, empowering them to dispose of it according to their judgment in the name of the society. By this precaution, our members hoped to remove every possible calumny or insinuation, that the money was not employed in the manner professed by the society. One thousand three hundred and eighteen roubles were in this way consigned to the care of  
the



the Imperial College, for which we received the following public acknowledgment.

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“ The Imperial College of Universal Super-  
“ intendance have received with great pleasure,  
“ from the society of the Dilettanti Theatre,  
“ their contribution towards the relief of the  
“ poor. They will hasten to fulfil the purposes  
“ for which it is transmitted, and cannot forbear  
“ taking this opportunity of encouraging the so-  
“ ciety in their truly honourable and commend-  
“ able undertaking, convinced that it will insure  
“ them the approbation of Providence, and of  
“ all the unprejudiced part of mankind.

(Signed)

PRESIDENT, VON GROTENHJELM \*.

TIDEBOHL, *Secretary to the College.*

REVAL, DEC. 24, 1784.

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In the second year, the motive above-men-  
tioned not appearing to subsist in equal force,  
we thought it unnecessary any longer to make  
the Imperial College the medium through which

\* At that time Governor of Ehstland.—AUTHOR.

our charity should be distributed, and from that time we commenced its distribution in the manner above related.

On the 6th of January, 1786, the governor of our town received a letter from his Highness the Governor General of the province, the Chevalier von Browne, Count of the Empire, the contents of which interested our society so deeply, that a copy was ordered to be entered in our annals, whence it is now extracted.

*To the most Illustrious*

THE GOVERNOR OF REVAL.

“ I have been informed, that some little time ago a  
 “ company of French comedians quitted Moscow,  
 “ with intention to settle at Reval, and that it is  
 “ not improbable that money for building a thea-  
 “ tre may be already borrowed, and permission  
 “ obtained for its erection. But since, from the  
 “ month of December, 1784, a number of bene-  
 “ volent and excellent people, to the honour of  
 “ the town of Reval, and territory of Ehstland,  
 “ and to the infinite assistance of the poor inha-  
 “ bitants of that district, have formed themselves  
 “ into a society for acting plays, the profits  
 “ arising from which are devoted entirely to cha-  
 “ ritable

“ ritable purposes ; and since by this means more  
“ than two thousand roubles have been already  
“ distributed to the relief of distress, partly  
“ under the direction of the College of Univer-  
“ sal Superintendence, and partly under that of  
“ the society themselves, so that no doubt can  
“ remain of the efficacy and good tendency of  
“ the plan, it consequently becomes a matter  
“ of duty in all persons of worth and benevo-  
“ lence to support it. We, therefore, desirous of  
“ giving it our full countenance, and of testifying  
“ our high esteem for the society, and thinking  
“ it very probable that if the French comedians  
“ are permitted to settle in the town, they may,  
“ on account of the novelty, draw away the  
“ attention of the public so as to lessen the  
“ profits of the Dilettanti Theatre, do request  
“ you, most worthy Governor, should such appear  
“ likely to be the case, to stop all further pro-  
“ ceedings among the said comedians.

“ I am your Excellency’s

“ Most obedient humble servant,

“ GEORGE BROWNE.”

Who

Who would not have expected, after such honourable testimonies from the most illustrious persons in our province, that all malicious censure would have been put to silence, and the general voice of the public been turned to our favour?—Yet, with reluctance and concern do I confess, a thing so much to the discredit of my second native country, there were still many persons, particularly among the highest class, who ridiculed our undertaking, and cast reflections upon it, not redounding to their own honour.

“What could be urged against a plan that speaks so forcibly in its own behalf?” Methinks I hear asked.

The following memorial, which the society found themselves necessitated to circulate in the month of September, 1785, will answer the question.

---

*The Society of the Dilettanti Theatre at Reval, to the Public.*

“The pleasures of summer are past, the weather grows cold, the evenings long, winter comes on. Shall we be content with no other amusement than whist? or, despising the prejudices that in the last year strove to crush our  
“ pacific

“ pacific and unoffending society, shall we with  
“ renewed zeal, with additional ardour to assist  
“ the poor and unfortunate, again open our  
“ theatre, and calmly waiting the event, see  
“ what will in future be said and thought of  
“ our undertaking, what praises or censures it  
“ may receive ?

“ We candidly confess, that our zeal has been  
“ somewhat cooled, our flame nearly extinguish-  
“ ed, since the perverted judgments that have  
“ been passed upon our views, have not proved  
“ oil to cherish and keep it alive. Our pur-  
“ pose has often been misinterpreted, our play-  
“ ing maliciously censured, and a part of the  
“ public, instead of thanking us, have mocked  
“ our zeal, and treated our benevolent views  
“ with ridicule. Many among us do indeed  
“ regard these censures with indifference, and  
“ are satisfied with reflecting upon the rectitude  
“ of their own intentions, but this is not the case  
“ with all. We wish to convince the public,  
“ that what we do is right and proper. Thanks  
“ to heaven ! of this many persons are already  
“ convinced, and consequently consider our per-  
“ formances with respect, and have justified our  
“ views even with affecting emotion. To them  
“ we here return our public and ardent thanks.

“ But

“ But to those who are yet unconvinced, we  
“ would fain in like manner justify ourselves,  
“ since it is our sincere wish to have all the world  
“ our friends.

“ The principal reproaches of our antagonists  
“ are, that we should tread the stage for money,  
“ and subject ourselves to the criticisms of the  
“ very lowest among the people.

“ That we should act for money?—And why  
“ is that so offensive?—Why is that regarded  
“ as objectionable. Let me, instead of confuting  
“ the objection, be permitted to relate a little  
“ anecdote.

“ A sudden inundation once overwhelmed a  
“ district in Italy. It came on with such rapi-  
“ dity, that few persons were able to save  
“ themselves. In the midst of the flood was  
“ a lone house, from which a father with five  
“ children stretched out their hands, imploring  
“ help. The lord of the place, who stood on  
“ the shore, wept, and drew forth a purse con-  
“ taining a hundred ducats, with which he pro-  
“ mised to reward any one who would save these  
“ unfortunate people. Thrice was it offered in  
“ vain. At length a poor fisherman, braving  
“ the billows, brought them all off safe. The lord  
“ of

“ of the place embraced him, and gave him the  
 “ purse—he took it indeed, but presented it to  
 “ the poor man whom he had saved, and who  
 “ had lost every thing except his life.

“ What heart could be so hardened, or what  
 “ head so perverted, as to assert that the fisher-  
 “ man hazarded his life in the waters for the  
 “ sake of the hundred ducats? Shall we then  
 “ be reproached with playing for money? The  
 “ waves spared the life of that noble-minded  
 “ man, and will you not spare our honour?  
 “ Bürger, the darling poet of the Germans,  
 “ has immortalized this true hero in song \*, and  
 “ will

\* The Translator is induced a second time, upon the mention of a ballad of Bürger's connected with her subject, to trespass so far upon her readers as to attempt a version of it. For this, no apology would be necessary, could she flatter herself with equalling the original. But though not entertaining a hope of approaching to Bürger's sublimity, since there are some variations in the story as related by him, and since it appears still more interesting in his hands, she is unwilling to pass it over entirely in silence.

### *THE EULOGY OF A TRUE HERO.*

Resound! resound! the brave man's name,  
 In tones as bell or organ strong!  
 He, who acquires by courage fame,  
 Not gold must pay, but heav'nly song.  
 Then grant me, heav'n, such strains sublime to raise,  
 As worthily may sing the brave man's praise.

From

“ will you pay us with revilings? Is it possible  
 “ to misinterpret our views? Is it possible that  
 “ more

From the South-Sea the thaw-wind blew  
 O'er fair Italia's icy waste ;  
 The clouds dispers'd before it flew,  
 As sheep from wolves in terror haste.  
 It scour'd the fields, it loos'd the frozen grounds,  
 And lakes and rivers burst their stated bounds.

The snow dissolv'd in pond'rous flakes,  
 With roaring noise rush'd down the hills,  
 The meads were chang'd to mighty lakes,  
 To mighty torrents swell'd the rills.  
 The rising billows roll'd with mighty force,  
 And carried rocks of ice along their course,

On pillars and on arches strong  
 A bridge was rais'd across the flood,  
 Beneath, the current flow'd along,  
 Above, a lonely cottage stood ;  
 And here the Tollman liv'd, with wife, and child—  
 “ Ah, Tollman! Tollman! fly the tempest wild!”

Loud howl'd the storm, the billows roll'd  
 Towards the bridge with rushing sound.  
 “ Ah, hapless man! thy fate behold!”  
 He gaz'd, he saw the tumult round.  
 “ Oh let us, gracious heav'n, thy pity share :  
 “ We're lost! we're lost! spare us, in mercy spare!”

Vast rocks of ice still onward borne,  
 Against the tott'ring pillars broke ;  
 The pillars from their bases torn,  
 The arches to their centres shook.  
 The trembling Tollman, with his wife and child,  
 Cried out for help amid the tempest wild.

And



“ more words can be necessary to convince you  
 “ of your injustice ?

“ But

And onward still the ice-rocks roll'd,  
 Still drove against the bridge pell-mell.  
 Each arch was loosen'd from its hold,  
 And pillar after pillar fell.  
 O'er the riv'd arches fierce the billows tofs'd,  
 “ In mercy save us, heaven ! we're lost ! we're lost !”

Aloft upon the nearest lands  
 Stood swarms of gazers, small and great ;  
 They wept, they shriek'd, they wrung their hands,  
 But who can stop the arm of fate ?  
 Yet still the Tollman, with his wife and child,  
 Invok'd their help amid the tempest wild.

When shall I of the brave man sing,  
 As bell, or organ's lofty sound ?  
 Oh quickly, quickly, succour bring !  
 Oh quickly be this brave man found !  
 And still towards the midst the ruin drew—  
 Haste ! haste ! brave man ! alas, not yet in view !

See galloping o'er yonder land,  
 On a brave steed, a noble count.  
 He comes !—What holds he in his hand ?  
 A purse of gold to large amount.  
 Pistoles two hundred shall the hero have,  
 Who'll risk his own, the Tollman's life to save.

Who's he that thus will nobly dare ?  
 Is it the Count ?—Oh speak, my song !  
 The Count was brave, by heav'n I swear !  
 Yet was a braver 'mong the throng.  
 Come forth, come forth, brave man, thy valour shew,  
 Ere fell destruction end his tale of woe !

“ But we subject ourselves to the criticisms of  
 “ even the lowest among the people.

“ How

Still higher, higher, rose the flood,  
 Still louder, louder, roar'd the storm,  
 Still flower, flower, crept their blood.

Ah, brave man! brave man! shew thy form!  
 See pillar after pillar break and fall,  
 Arch after arch, 'twill soon be ruin all.

And still the Count held up the prize,  
 Halloo! halloo! your courage rouse!  
 They gaz'd, they look'd with eager eyes,  
 Yet ventur'd nought but pray'rs and vows.  
 While still the Tollman, with his wife and child,  
 Cried out for help amid the tempest wild.

But see he comes!—In humble guise  
 Advancing tow'rd the fatal shore.  
 His garb was coarse, yet in his eyes  
 The stamp of true sublime he bore.  
 The proffer'd boon he heard, the flood survey'd,  
 Yet view'd the near destruction undismay'd.

Into a boat, with noble pride  
 He sprang, t' arrest the arm of fate;  
 The winds and waves, and storm defied,  
 And reach'd the house ere yet too late.  
 Yet woe! oh, woe! the fragile bark's too small,  
 To rescue the devoted victims all.

Then three times he the danger dar'd,  
 Three times the winds, and billows brav'd,  
 No peril shunn'd, no effort spar'd,  
 Till Tollman, wife, and child, were sav'd.  
 And as the last in safety reach'd the shore,  
 Down the last pillar fell, to rise no more.

And

“ How feeble must be that head which could  
 “ be so disconcerted by the criticisms of either  
 “ the lowest or the highest, as on that account  
 “ to forego what is right!—How weak must be  
 “ that tongue which could be silenced by the  
 “ censures of another equally weak. It is be-

And who, then, is this brave man, say?  
 Speak out, speak out, his name my song!  
 He risk'd his life, but, well-a-day,  
 Our praises to the gold belong;  
 For had the noble Count his money sav'd,  
 The peasant ne'er the stormy winds had brav'd.

“ Here,” cried the Count, “ thou hero true,  
 “ Whose val'rous heart no fears control,  
 “ Receive the prize to virtue due.”——  
 Say, shew'd he not a noble soul?  
 Yes, noble was the Count's, but nobler yet  
 The heart within the peasant's coat that beat.

“ My life can ne'er be bought or sold,  
 “ I still enjoy content, though poor,  
 “ Give this poor Tollman here your gold,  
 “ His all is lost, he needs it more.”  
 Thus pour'd he out th' effusions of his soul,  
 Then 'mongst the crowd in modest silence stole.

Resound! resound! the brave man's praise!  
 In tones as bell or organ fine!  
 He who acquires by courage fame,  
 Not gold must pay, but song divine.  
 Then heav'n be thank'd, that I the lyre can raise,  
 To immortalize by song the brave man's praise.

“fides an indisputable fact, that the populace,  
“as they are called, often feel much more  
“acutely, as well as more correctly, than persons  
“of rank—that a tear has frequently been shed  
“in the lowest places, when the audience in  
“the higher have been clapping or eating ap-  
“ples.

“Behold the balance in our hands. We  
“challenge you to put into one scale the laugh-  
“ter and the criticisms of all the shoemakers and  
“taylors in the world, and we will place in  
“the other the pious prayers of many a poor  
“widow, and the grateful tears of many an  
“abandoned orphan. Which scale will probably  
“weigh down?

“And is our purpose, then, wholly unex-  
“ampled?—Have no mortals before us ever  
“thought of attempting in like manner to re-  
“lieve their poor brethren?

“Some years ago, a theatre on a similar  
“establishment existed at Zerbst, instituted  
“by Sintenis, the President of the Consistorial  
“Council, a clergyman, and equally celebrated  
“for his writings and his benevolence in assist-  
“ing the unfortunate. This society consisted  
“prin-

“ principally of the people of rank in the town,  
“ who, like ourselves, played for money, which  
“ was employed in furnishing the poor with  
“ bread and fuel during the winter. We are  
“ not the first, therefore, who have exercised our  
“ benevolence, and amused our evenings in this  
“ way; though, if we were, I should consider it  
“ as an idea of which we had reason to be  
“ proud.

“ And now let us be permitted to ask a ques-  
“ tion. It may, perhaps, sound like ostentation,  
“ but it is compelled by the insinuations of our  
“ antagonists.

“ *What other institution for the relief of the poor*  
“ *in this country, has been enabled to do as much*  
“ *as we have done?*

“ We performed only nine times in the pre-  
“ ceding winter, yet in the course of it more  
“ than thirteen hundred roubles were distributed  
“ from our company among our indigent bre-  
“ thren. How many blessings were hence in-  
“ voked upon our bounty, and shall not these  
“ blessings outweigh in our minds the taunts of  
“ those weak heads that condemn every thing  
“ not devised by themselves, and would gladly

“ batter down whatever they have not taken  
“ under their own protection. Who would  
“ spurn every thing not sanctioned by the ex-  
“ amples of their fathers, and who cast an odium  
“ upon the best and most pious purposes.

“ Away then, prejudice ! Thou shalt not di-  
“ sturb our minds !—Courageously will we tread  
“ anew the path pointed out by our better feel-  
“ ings, and endeavour to reach the goal which  
“ philanthropy has erected to stimulate our exer-  
“ tions. Should our playing not gain applause  
“ from the critic, the purity of our motives will  
“ at least acquire us applause from God.—From  
“ that God who created us all, whose all-seeing  
“ eyes watch alike over rich and poor, and whose  
“ rewarding hand will doubtless inscribe our act  
“ in the book of life !—In his name do we again  
“ open our theatre !—Hasten thither, ye noble  
“ souls ! ye who have hitherto so generously sup-  
“ ported our undertaking. With a friendly eye  
“ overlook our failings, and be your applause  
“ our antidote against the censures of the senseless  
“ and undiscerning.”

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This apology, which was inserted in the public papers, had little or no effect. Some people said, it was drawn up with too much asperity ;  
others,

others, who felt the arrow strike, cavilled at the freedom with which we descanted on people of rank ; and others diverted themselves extremely with the idea of opening a theatre in the name of God.

Yet will the reader be mistaken, if he harbour a suspicion, as he perhaps may, that the clergy had any share in these follies. The two following letters, one of which reflects particular credit on the clergy of this place, will sufficiently prove the contrary.

---

*To the Members of the Clerical Body in the Territory of Ehstland, from the Society of the Dilettanti Theatre at Reval.*

“ Notwithstanding the purity of those views  
 “ by which our society are animated—notwith-  
 “ standing the gratitude of many sufferers reliev-  
 “ ed by our efforts, and that we are encouraged  
 “ by the approbation of many worthy and re-  
 “ spectable people, our theatre is by no means  
 “ free from enemies. We will hope, for the  
 “ credit of human nature, that our censurers  
 “ are not actuated by malice, but merely mis-  
 “ guided by certain prejudices imbibed even in  
 “ their cradles, and which make them consider  
 “ our

“our undertaking in a very perverted point of  
“view.

“For the sake of those who are to be bene-  
“fited by our exertions, we wish to procure our  
“stage every possible support, and to disperse the  
“mist through which the sun looks down upon  
“us. How can we hope so effectually to attain  
“this object as by applying to that venerable  
“assembly, the members of which, in virtue of  
“the sacred offices they bear, should be, and  
“are the protectors of the widow and the father-  
“less.

“Your countenance, most venerable Sirs,  
“would convince every sceptic, would repulse  
“every calumny, and remove every prejudice.  
“We therefore venture to invite, and intreat  
“you, to honour our theatre with your atten-  
“dance. Share with us the blessings of the  
“poor, animate us by your support with spirit  
“and courage, and our hearts will overflow  
“with sincere and ardent acknowledgment.”

“FREDERICK BARON ROSE, *Director of*  
*the Company*, pro tempore.

“AUGUSTUS VON KOTZEBUE, *Secretary*  
*to the Company*, pro tempore.”

“REVAL, JAN. 21, 1786.”

On



On the twenty-sixth of January, we received the following answer.

---

*“ To the Members of the Dilettanti Theatre, at  
“ Reval, from the collected Body of the Clergy  
“ in Ehstland.*

“ The confidence, worthy members of the Dilettanti Theatre, with which you have honoured us in your address of the twenty-first of January, demands our early and sincere acknowledgments. These it is equally our duty and our pleasure always publicly to pay to every application, not unbecoming our situation.

“ We learn, with great satisfaction, that your stage has happily overcome various prejudices, which in many other places would have crushed such an institution in its very outset. We are also rejoiced that there can be no possibility of entertaining a doubt, but that you will be particularly cautious to uphold the credit of the stage, by removing from your performances every thing that can in the smallest degree militate against decorum and good morals. That you have not been able  
“ to

“ to bring it to its present state of respectability  
“ without encountering many difficulties, is ready  
“ dily to be believed. But, as a recompense,  
“ you have, besides the approbation of your  
“ own hearts, the warm applause not only of the  
“ public, to whom you afford so agreeable an  
“ entertainment, but of the poor, whose benefactors  
“ you are by this means enabled to become.

“ And if there be persons who still view your  
“ undertaking with a perverted judgment, this  
“ is but the fate of all earthly things, and ought  
“ not to prevent you quietly pursuing your  
“ path, since, in the unbounded applause of by  
“ far the greatest part of the public, together  
“ with your own pleasing reflections upon the  
“ pure philanthropy of your views, you should  
“ find an abundant source of encouragement and  
“ consolation.

“ So confident do we feel of what we have  
“ above suggested, that we freely confess we  
“ cannot convince ourselves how our personal  
“ attendance at your theatre could in any way  
“ contribute to the entire annihilation of all prejudice,  
“ or convince those who yet remain adverse to your institution. We do however  
“ notwithstanding assure you, that every one of

“ us, not withheld by conscientious scruples, or  
 “ by some sufficient reason relating to his office,  
 “ will with pleasure accept your invitation, and  
 “ visit your theatre, without fear of incurring  
 “ censure from any one.

“ This our frank declaration, most respectable  
 “ members of the Dilettanti Theatre, you will  
 “ consider as a proof that we know how to set  
 “ a proper value upon the confidence you repose  
 “ in us, and that we shall be always anxiously  
 “ solicitous, by every testimony of our high per-  
 “ sonal esteem for you, and by pursuing the  
 “ conduct which duty and justice demands of us  
 “ towards your stage, to prove ourselves more  
 “ and more worthy of it.

“ In the name of the assembled body of the  
 “ clergy, in the territory of Ehstland;

“ PHILIP CHRISTIAN MOIER,

“ *Principal Pastor of the Cathedral Church.*

“ REVAL, JAN. 24, 1786.”

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Thus 'tis obvious that the censures cast upon  
 us, did not arise from the clergy covering super-  
 annuated

annuated prejudices with the cloak of religion, which might perhaps have been the case in many places in Germany. Neither did it proceed from that class of people who come under the denomination of citizens, since they, generally speaking, honoured our institution with the warmest applause. But our maligners were among those, who in European states are, or at least ought to be, the most liberal,—the people of rank I mean. 'Twas they who erected such formidable batteries against us.

I know that this my free and unreserved denunciation of them, will be pouring oil into the flame, but I shall not therefore repress it. It is undoubted truth, and let him who can, prove it otherwise. Nor is it less true, that never have such malicious aspersions been cast upon us—I do not mean so much upon our playing itself, as upon the means we have taken for the promotion of benevolence—as in companies of persons of rank. I appeal to the German public for the truth of what I advance, and again challenge any one who can to prove the contrary. This absurd babble has even had so much effect upon some of our members, who were persons of rank themselves, that they have withdrawn from the society.

It were unjust, however, to assert that this conduct has been universal. Oh no!—Among that class also are many men who unite a correct taste and sound judgment, with a susceptible heart, who know how to value what is good in any thing, though they may perhaps not like the founder, and who warmly and publicly commend the benevolent views of our society. Few however have ventured to rise so far above the prejudices of their weaker brethren, as to become members of a society, to which they could not refuse their warmest approbation.

But notwithstanding all opposition, the theatre has now continued for four years; and as I think the names of its members deserve to be made known, I subjoin a list of them.

The Counsellor of Regency Baron von Rose,  
Director.

Mademoiselle Maria von Rose.

Frederick Baron von Rose.

Mr. Official Hueck.

Madame Hueck.

Herr von Glehn.

Madame von Glehn.

Counsellor Nottbeck.

Monsieur J. J. Nottbeck.

Madame Nottbeck.

Secretary

Secretary Nottbeck.

Mademoiselle Clayhills.

Madame Hoppener.

Counsellor Albaum.

Counsellor and Advocate von Koskull.

Affessor of the College Blicx.

Solicitor Kiolbergh.

President von Kotzebue.

Madame von Kotzebue.

Register of the Regency Gerber.

Secretary Riefenkampf.

Mademoiselle Harpe.

Secretary Strahlborn.

Secretary Arvelius.

The theatre is commonly opened in October, or the beginning of November, and closed again at the beginning of Lent. Since the eighth of December 1784, to this day, the following pieces have been played.

Every Fool has his Cap. A trifle in manuscript.

The Jew and the two Notes.

The Man who did not know his own Wife.

Not more than six Dishes.

The Post-mark and the Financier of St. Foix.

The Child of Honour.

The Match-maker.

Crime

- Crime from Ambition.
- Hans von Zanow.
- The Stroke through the Account.
- Julius of Tarentum.
- The Wards.
- The Grateful Son.
- Gianetta Montaldi.
- The Ensign.
- The Drunkard.
- The Foundling.
- The Cheat.
- The Dilettanti Theatre before the Parliament.
- The Frenchman in London.
- Justice and Revenge.
- The Hermit of Formentera.
- The Taxation of Fire.
- The Suspicious Lover.
- Adelaide of Wulfsingen.

It may perhaps excite surprise, that this list is not longer. But since the company consisted almost entirely of persons who had each some appropriate business, we frequently could not perform above once in three weeks. We have notwithstanding been able, as I said before, to distribute five thousand roubles among the poor. This is owing to our theatre holding between four and five hundred persons, and always being full.

full. On the tickets of admission stands the company's motto:

Consacré à la bienfaisance  
Honi soit qui mal y pense.

How often jest as well as argument have been employed to convert the enemies of our stage, may be seen by a little afterpiece enumerated in the above list, played on the eighth of December 1786, the anniversary of our institution, called, *The Dilettanti Theatre before the Parliament*.



AN

## ANECDOTE OF KOTZEBUE'S YOUTH,

RELATED BY HIMSELF.

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I AM so firmly convinced, that trifles, which at the first glance may appear extremely insignificant, have often a powerful influence in forming the character, that I cannot forbear relating an anecdote which happened in my childhood, and which, by checking a growing propensity in my heart to avarice, was the occasion of my being transformed from a semi-miser to a semi-spend-thrift.

The circumstance occurred when I might be about nine or ten years old, at which time I lived with my mother in the Yellow Castle, as it is called, at Weimar. She constantly gave me a few *grofschen* every week, to spend according to my own fancy ; but instead of spending, I used to hoard them up carefully in a green silk purse, which soon became my idol. It was laid under my pillow at night, and was my plaything by

B b

day,

day, often serving me as a ball to throw up into the air, or against the wall, and catch again with my hands.

My little treasure already amounted to some dollars, when one day I happened to be going up stairs, playing, according to custom, with my beloved purse as a ball. It was a quadrangular staircase, forming a well from the top of the house down to the very cellars. When I was at the top, my purse fell, as I thought, to the bottom. But in this I was perhaps mistaken, since, though I ran down immediately, and searched all about for it most carefully, it was no where to be found. 'Tis probable therefore that it might lodge upon the steps of the staircase, and was caught up by somebody then passing. Be that as it may, it was gone irrevocably, and with it went my propensity to saving. From that hour the *grofschen* were always spent almost as soon as received. Thank God! I have never since been tormented with avarice!

Who can say what might be the consequences of this apparently insignificant adventure? what might have been my fate had I never lost my purse? and what influence this unexpected turn in my character may not have had upon the fate of many other of my fellow-creatures? And, to  
carry

carry our speculations still farther, who knows what might be the situation of the person who found the purse, or by whom it may perhaps yet be found? 'Tis very possible that it might, or may, fall into the hands of one, to whom the possession of a few dollars was, or may be, at the moment an object of the greatest importance. In short, what prophet, or seer, can develop the many adventures to which the falling of my purse has led, or may lead?

---

AUGUSTUS, CHRISTEL, and AMOR.

*A Dialogue, written on the Birth-day of my beloved Wife.*

---

AMOR. (*weeping.*)

No, this is too hard!—You have both played me a base trick.

AUGUSTUS.

What hast thou done to the poor child, dear Christel?

B b 2

CHRISTEL.

CHRISTEL.

Nothing!—I do as the boy directs me.

AUGUSTUS.

And I also. Then why dost thou weep, child?

AMOR.

Have I not reason?—Was this our agreement, that you should keep me fast chained here a century after your union? If I am so obliging as to attend at the wedding, that is all which can reasonably be expected of me. But since yours, I have never been able to escape. How long am I to be detained here?

AUGUSTUS *and* CHRISTEL *together*.

As long as we both live.

AMOR.

Very consoling indeed!—No, this I never could have wagered. What? after you have been so long married, keep *me* locked up in your hearts?—Had Friendship or Esteem been confined there, that had been something—but me——

AUGUSTUS.

Thee, only, Weathercock, do I need to keep confined. Friendship and Esteem are in no danger

ger of running away. I have a security in my hands for their continuing with me.

AMOR.

What security?

AUGUSTUS.

The mind and heart of my Christel.

AMOR.

I will leave her charms as my pledge.

AUGUSTUS.

Silly boy!—thou would'st fly, yet leave thy most powerful weapons behind.

AMOR.

Lift to the husband!—Is it not enough to drive one to despair?

CHRISTEL.

Thou should'st rejoice in having promoted our happiness.

AUGUSTUS.

And view our affection with emotion.

CHRISTEL.

*(Throwing her arms round her husband's neck).*  
Dearest Augustus! how inexpressibly do I love thee!

AUGUSTUS.

AUGUSTUS.

(*Pressing her to his bosom*). Charming Christel!  
My all in life!

AMOR.

Fine indeed!—I see plainly that I am not likely  
to escape, unless death come quickly to my assist-  
ance.

AUGUSTUS.

Oh! we will take thee with us into the grave!

AMOR.

Better and better!

AUGUSTUS.

Shut him up, dear Christel. The wanton boy  
shall not escape from us. But annually, on thy  
birth-day, we will release him for a short time, to  
delight us with his complaints.

AUGUSTUS VON KOTZEBUE.

GENERAL

## GENERAL SKETCH

OF

## KOTZEBUE'S WORKS.

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### DRAMATIC WORKS \*.

The Hermit of Formentera. A musical piece, in two acts.

Adelaide of Wulgingen. A tragedy, in five acts \*.

The Dilettanti Theatre before the Parliament. A musical after-piece, in one act.

Misanthropy and Repentance. A drama, in five acts \*.

The Indians in England. A drama, in three acts \*.

The Beautiful Stranger. A dramatic piece, in one act.

The Noble Lie. A dramatic piece, in one act \*.

\* Of all those marked with an asterisk, complete English translations have been published.

The Virgin of the Sun. A drama, in five acts \*.

The Natural Son. A drama, in five acts \*.

Brother Maurice the Humourist, or the Colony for the Pelew Islands. A drama, in three acts.

The Female Jacobin Club. An after-piece, in one act.

The Parrot. A drama, in three acts.

Sultan Wampum, or the Wishes. A musical piece, in three acts.

The Knight of the Mirror. An opera, in three acts.

Count Benyowsky, or the Conspiracy of Kamtschatka. A drama, in five acts \*.

The Spaniards in Peru, or the Death of Rolla. A tragedy, in five acts \*.

Poverty and Magnanimity. A drama, in three acts \*.

The Man of Forty Years old. An after-piece, in one act.

The Widow and the Riding Horse. A dramatic trifle, in one act \*.

The Repining Husbands. A dramatic piece, in one act.

The Negro Slaves. A drama, in three acts \*.

The Calumniators. A drama, in five acts \*.

False Shame. A comedy, in four acts \*.

The Count of Burgundy. A drama, in four acts \*.

The



The Madcap. A comedy, in three acts.

La Peyroufe. A drama, in two acts \*.

The Reconciliation. A drama, in five acts \*.

The Relations. A comedy, in five acts.

The Voluntary Sacrifice. A drama, in three acts \*.

The Children of Misfortune. An after-piece, in one act.

The Silver Wedding Day. A drama, in five acts \*.

The Corsicans. A drama, in four acts \*.

The old Body Coachman to Peter the Third. A dramatic piece, in one act.

Ill-humour. A drama, in four acts\*.

The Village in the Mountains. A musical piece, in two acts.

The Hyperborean Afs. A dramatic piece, in one act.

The above is, according to the best information, the translator has been able to procure, a complete list of all the dramatic works hitherto published by Kotzebue in Germany. He is known, besides, to have written three other pieces, *The Writing-Desk; or, Youth in Danger, Joanna of Montfaucon*, and *the New Century*, but it is believed that none of these have yet been printed in their original language. A translation of the first, from Kotzebue's manuscript, has been published

lished in England. *The New Century* is a satire upon the ridiculous contest that has been carried on, no less eagerly upon the continent, than in England, upon the time when the new century commences.

Of the dramas above enumerated, the principal have been translated into English; but to some, different titles are affixed from those here given. *The Indians in England* is called *The East Indian*—*The Voluntary Sacrifice, Self-Immolation*—*The Silver Wedding-Day, the Happy Family*—*The Calumniators, the Force of Calumny*—and *Ill-Humour, the Peevish Man*. But since, in these instances, the titles in the translations, though perhaps better, considered as English ones, deviate from the originals, the translator has judged it right, in enumerating Kotzebue's works, to give them by his own names. To three of the pieces, however, it is difficult to give any English title perfectly corresponding with the German one. One of these, *The Madcap*, has already been noticed\*. *The*

\* Since the first note to page 107, in which this piece is mentioned, was printed, a very pleasing musical after-piece, taken from it, called *Of Age To-morrow*, has been performed at Drury Lane Theatre. In some of the abstracts of Kotzebue's Life that have been published, it is called *The Chase*. It might as well have been called *The Broomstick*, since that would have borne as much affinity to Kotzebue's Title.

*Voluntary Sacrifice* is another, but that title is at least equally expressive of the German idea with *Self-Immolation*, and a better English title. The third instance is *The Children of Misfortune*. No English term will exactly correspond with the German one; it might be called *The Unhappy People*, since it has the same meaning as the French term *Les Malheureux*. In some instances, where a piece has been translated by different persons, it has appeared under different titles. Thus, *The Natural Son* has also been called *The Child of Love*—and *The Spaniards in Peru* has been entitled *Rolla, the Peruvian Hero*, and *Pizarro, or the Death of Rolla*.

The following pieces have been performed upon the English stage, but with considerable alterations, and, excepting in one instance, with different titles. They have appeared in the order here given.

Misanthropy and Repentance, at Drury Lane Theatre, as the Stranger.

The Natural Son, at Covent Garden Theatre, as Lovers' Vows.

The Reconciliation, at Covent Garden Theatre, as The Birth Day.

The Count of Burgundy, at Covent Garden Theatre, with its original title.

The

The Widow, and the Riding Horse, at Covent Garden Theatre, as The Horse and the Widow.

The Spaniards in Peru; or, the Death of Rolla, at Drury Lane Theatre, as Pizarro.

The Voluntary Sacrifice, at the Haymarket, as Family Distress.

The Indians in England, at the Theatre at Stamford, as the Indian Exiles.

Poverty and Magnanimity, at the Haymarket, as Sighs; or, the Daughter.

The Madcap, at Drury Lane Theatre, as Of Age To-Morrow.

Two plays from manuscripts of Kotzebue's have also been performed at Covent Garden Theatre, *The Wise Man of the East*, altered from *The Writing Desk*, and *Joanna of Montfaucon*, which, it is believed, bears the same title in the original.

Some of the smaller pieces, perhaps, do not come strictly under the description of dramatic works. *The Dilettanti Theatre before the Parliament*, is a merely local thing, which might be performed with very good effect on the particular spot where it could be understood, but is not a drama for the world at large.

*The*

*The Hyperborean As* too, is rather satirical dialogue than properly a dramatic piece. It is written to ridicule *The Athenæum*, a periodical work now publishing in Germany, and which, if any judgment may be formed of it, from the quotations brought forward by Kotzebue, must be replete with absurdities. *The Beautiful Stranger*, again, is a mixture of drama and narrative, and it is difficult to determine whether it ought to be included in the class of dramas or of tales. Kotzebue indeed, himself, calls it a dramatised tale. The plot, however, is a good dramatic one.

The pieces are, as much as possible, arranged in chronological order. In this arrangement, the translator has in general had the author's own dates for her guide. With four of the most immaterial, of the dates of which she could not be certain, she has been obliged to follow conjecture in the places assigned them. These are, *The Noble Lie*, *The Beautiful Stranger*, *The Widow and the Riding Horse*, and *The Repining Husbands*.

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Besides this long list of dramatic works, Kotzebue has published :

The

The Sufferings of the Family of Ortenberg, a romance, in two volumes.

Miscellaneous Pieces, in four volumes ; and,

The Youngest Offspring of my Fancy, a miscellaneous collection, in six volumes.

The first of these has been translated into English. The preceding *Flight to Paris*, and the account of the *Dilettanti Theatre at Reval*, are extracted from the miscellaneous works. Of the other pieces in these volumes, the romance of *Ildegerte, Queen of Norway*, and *The History of my Father*, a very whimsical but amusing trifle, have both received English dresses. In these miscellaneous works are included some of the author's early dramatic productions.

From *the Youngest Offspring of my Fancy* are taken Kotzebue's Life, the Anecdote in page 369, and the little Dialogue on his Wife's Birthday. From these volumes have also been published in English the beautiful tale of *William and Jeannette*, and the extraordinary account of Joseph Pignata's escape from the prisons of the Inquisition at Rome, called by the title of *The Escape*.

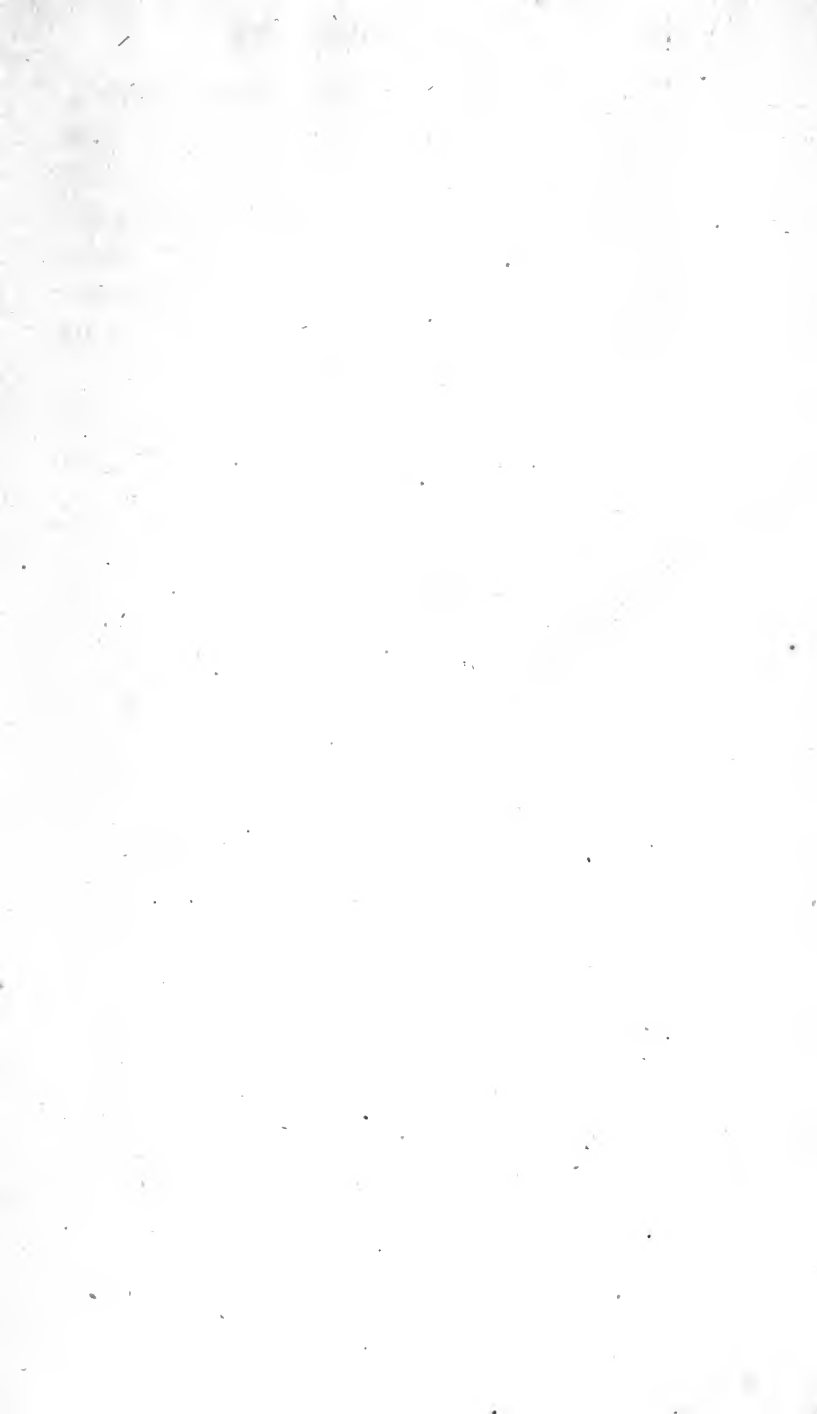
The few earlier works that Kotzebue mentions having published, have never, to the Translator's knowledge, found their way into England. Some tales of his have been inserted by Becker in a collection of miscellaneous pieces which he publishes periodically, but whether they are originals, or taken from among the many works of our Author, which, according to his own account, are scattered in various publications, is not known to the Translator.

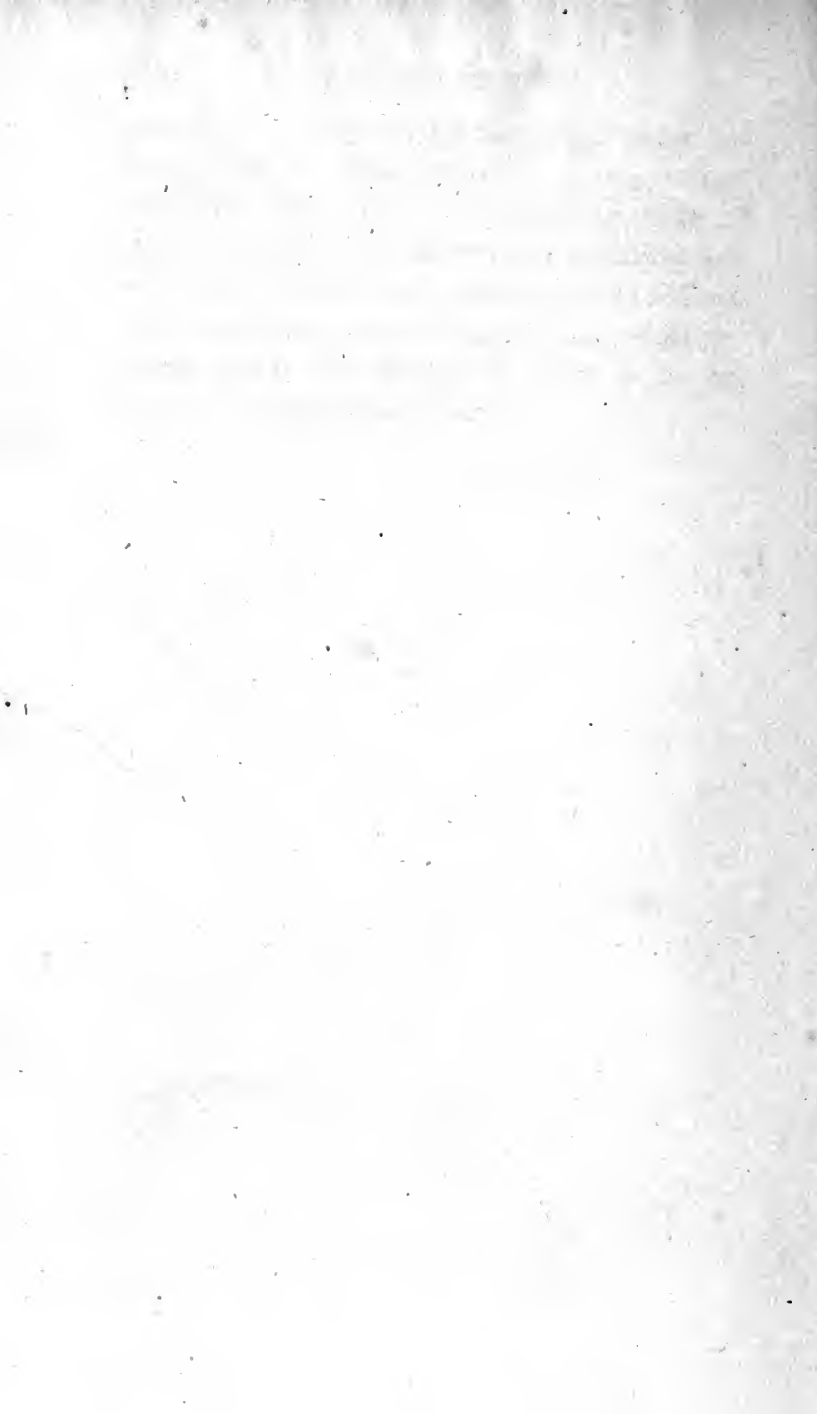
All the works above enumerated have been written since the year 1783 or 1784, unless it may be some of the most immaterial pieces in the four miscellaneous volumes, the precise dates of which do not appear. The truly valuable talent of indefatigable industry and application, cannot be denied to a man who has accomplished so much, especially when it is considered that, for a considerable part of that time, Kotzebue was a public character, engaged in public business. He entered the Empress of Russia's service in 1781, and, it is to be presumed, had not quitted it in 1794, since the preface to one of the volumes of *The Youngest Offspring of my Fancy*, is dated from Reval, in January that year. That all his works bear the strong impress of genius can as little be denied; and if we rise in any way dissatisfied from the perusal of them, it is not  
because

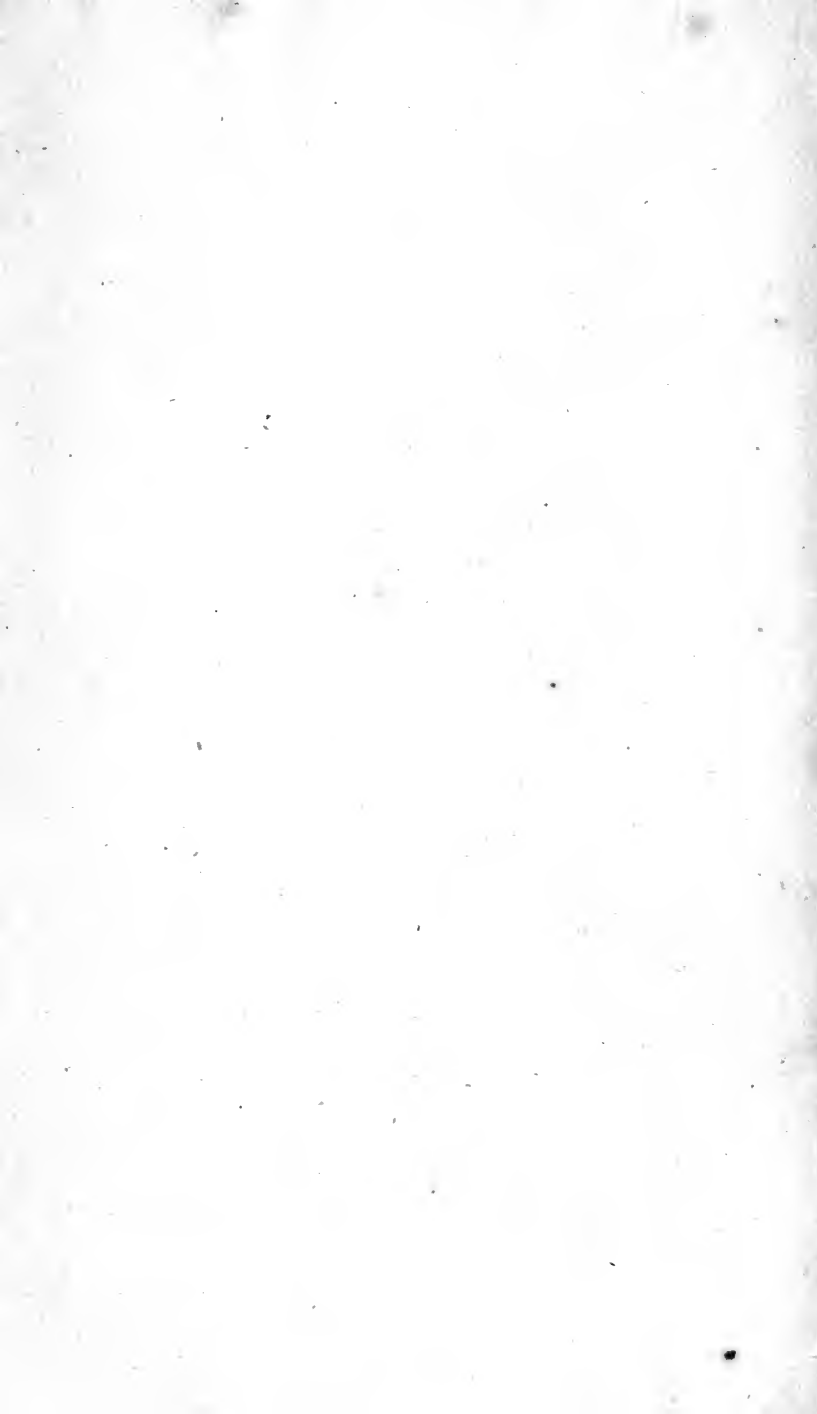
because we discover a deficiency, but rather an exuberance of genius, which, as is very commonly the case, hurries on the writer with an excess of rapidity that prevents his polishing sufficiently to afford entire satisfaction to refined taste; and where we see so much done, while we greatly admire, we lament that there should be any alloy to perfect admiration.

FINIS.









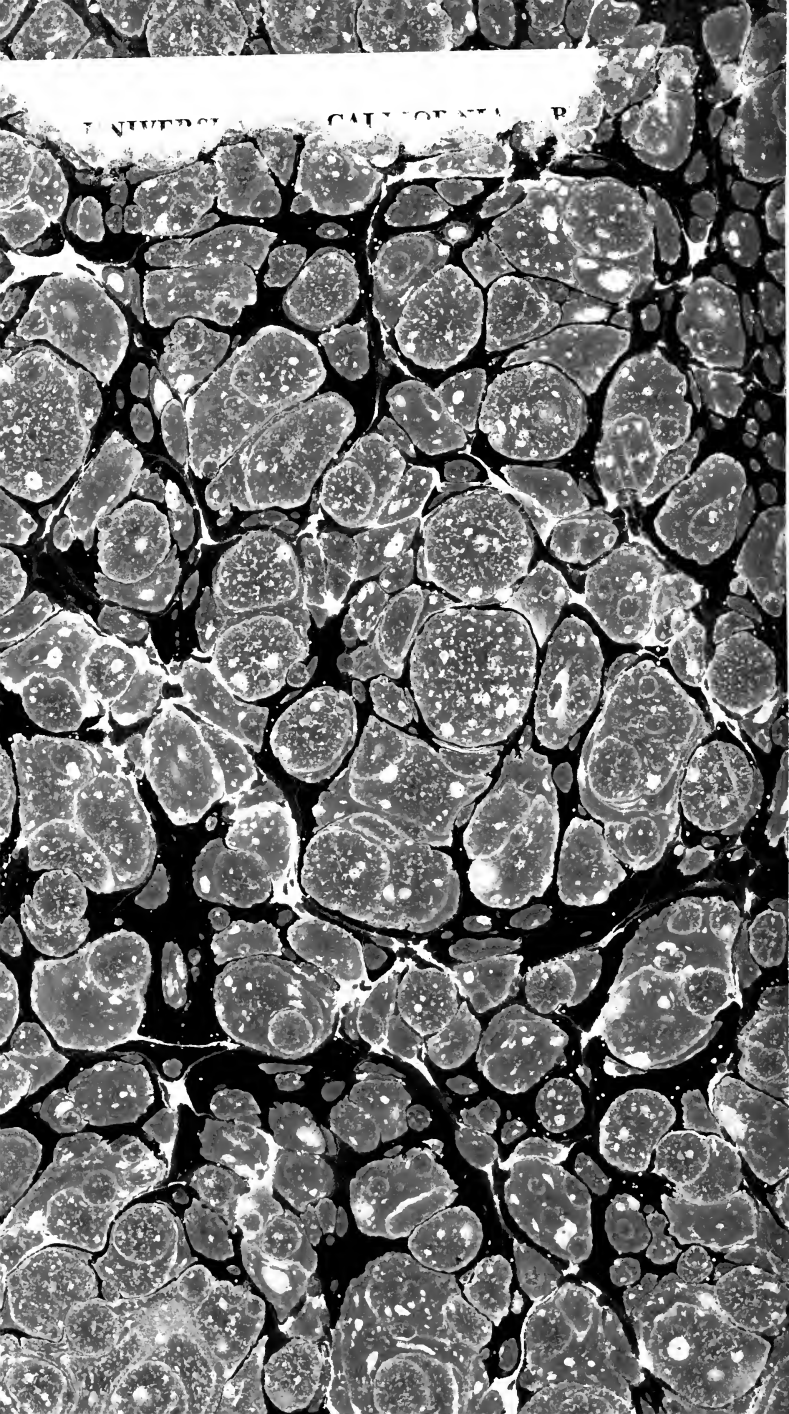
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